MARCH 18, 1916 TEN CENTS

THE NEW YORK CLIPPER

JOSEPHINE DAVIS

Oldest Theatrical Journal in America

Founded in 1853 by Frank Queen

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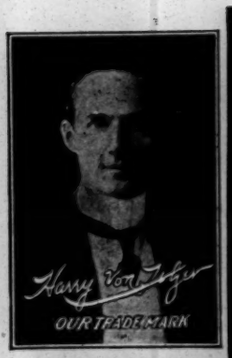

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IF YOU WANT TO BECOME A STAR

MANY A STAR HAS BEEN MADE IN THE PAST BY SINGING HARRY VON TILZER HITS, AND MANY A STAR WILL BE MADE IN THE FUTURE. WE GIVE YOU NOVELTIES. WE GIVE YOU NEW IDEAS. WE'VE GOT THE GOODS THAT YOU CAN MAKE GOOD WITH. IF YOU WANT TO MAKE GOOD JUST FOLLOW

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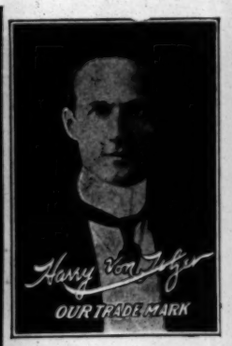

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Already a knockout for lots of acts. Will be a knockout for you.

YOU'VE HEARD THIS MELODY AND WONDERED WHAT IT WAS. OUR BIG INSTRUMENTAL HIT

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Also arranged as a song. Instrumental is great for buck dancers, musical acts, dumb acts. Also a great fox trot.

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BEN BORNSTEIN, Prof. Mgr. MURRAY BLOOM, Asst. Prof. Mgr.

NEW YORK CLIPPER
THE OLDEST AMERICAN THEATRICAL JOURNAL.

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NEW KEITH HOUSE FOR BROADWAY.

THE CLAREMONT TO BE BUILT AT NINETY-SIXTH STREET.

MARCUS LOEW CONTEMPLATES BUILDING.

The territory up to the present offering no opposition to William Fox's Riverside, Nemo and Riviera Theatres, will be the stage for lively competition on the completion of the new Keith house to be located at Ninety-sixth Street and Broadway.

The house, which is to be called the Claremont, will seat about 2,700 people, and will have an apartment house built over it. The cost is set in the neighborhood of three-quarters of a million dollars, but from the plans and reports the amount will be greatly in excess of this figure, as it is intended to make the edifice a model structure in every respect.

The United Booking Office acts of the same standard as are now showing at the Royal, Alhambra and Colonial will play at the same prices prevailing at the theatres mentioned.

Marcus Loew has been offered several sites suitable for the building of a theatre in the immediate neighborhood, and it is expected a Loew house will also be operating in this vicinity by the Fall season.

At present there are four theatres playing vaudeville and one showing Broadway productions, located between Eighty-sixth Street and One Hundred and Tenth Street, and it is a certainty that there will be some radical changes in the policy of several, which have been doing only a fair business, soon after this invasion.

UNDER FIRE.

REFORM GUNS RAKE "A WORLD OF PLEASURE" IN CINCINNATI.

Days before the arrival of the New York Winter Garden show at the Lyric, Cincinnati, the Federation of Churches and the Catholic Federated Societies made a united protest against the "paper" which was sent out announcing the coming of "A World of Pleasure." The advance literature was called an affront to the womankind of Cincinnati. Mayor Puchte was asked to take action and repress or drape the bare-legged ballet. The announcement is made the show will pass muncipal muster with no ground for complaint.

TRAYMORE, ATLANTIC CITY, TO HAVE SUMMER REVUE.

The Hotel Traymore, at Atlantic City, will offer a Summer revue beginning early in June. The show will probably be produced by Julian Alfred. About eighteen girls will be engaged for the chorus.

COMMITTEE DISAPPROVES FILM TIME LIMIT.

BILL UNFAVORABLY REPORTED IN BOSTON.

Before an audience which included several hundred theatrical people, the legislative committee heard and reported unfavorably on the bill, proposed by Representative S. Chapman, formerly an actor, limiting the time a film may be shown continuously to thirty minutes, with an intermission of ten minutes.

One speaker for the bill, said to be an organizer for the White Rats, claimed the bill would directly help actors, stage hands, musicians and all connected with the business, by making it necessary to play more acts. No stone was left unturned, the effect on the eyesight and morals of the audience even playing a part in the arguments advanced.

Film companies and vaudeville houses opposed, and apparently defeated the bill.

RAYMOND WYLIE,
Vaudeville's Singing Sensation.

"SLIVERS" DEAD.

Frank Oakley, who was given the name of "Slivers" because of his slenderness and height, and under which name he was famous all over the country as a clown, ended his life by inhaling gas early Wednesday morning, March 8, at his room at 308 West Seventy-first Street.

He began his career in the amusement world as a groom in a circus. His funmaking possibilities were soon discovered, and it was not long before he became a regular entertainer, and as a clown rose to be the highest salaried man in his line.

MAUD ALLAN IMPROVING.

Maud Allan, the classical dancer, who was operated on for appendicitis last week, is reported as improving, though she is still in a very serious condition.

MAY TAX CINCINNATI CABARET SHOWS.

Cincinnati may put a new tax on all cabaret shows. Many restaurants and cafes are adding that feature of show life. One hundred is the estimate of singers and specialists now appearing in Cincinnati cabaret performances. Cincinnati is seeking new methods of increasing her revenue.

"KING HENRY VIII."

"King Henry VIII," the pageant play, was produced by Sir Herbert Tree, Tuesday, March 14, at the New Amsterdam, New York, as his opening offering to the Shakespeare Tercentenary Festival, with his original production from His Majesty's Theatre, London. It was presented for the first time in America, May 13, 1798, at the New Park, New York, situated in Park Row, directly opposite the Post Office.

Sir Henry Irving's revival was richly rewarded by the support of the public, the production running for two hundred and three nights, Ellen Terry contributing to the success of the production, and Sir Henry Irving, in the part of Wolsey. William Terriss, who was murdered some years ago, played the King, while J. Forbes-Robertson was Buckingham, and Violet Vanbrug, Anne Boleyn, but in Tree's revival she appeared as Katherine.

Sir Herbert Tree's is presented in its entirety with an excellent cast, including Edith Wynne Matthison as Katherine, Lyn Harding as Henry VIII, Charles Dalton as Buckingham, Herbert Beerbohm Tree as Cardinal Wolsey.

"EVERYMAN'S CASTLE" DATE SET.

The announcement last week that H. H. Frazee will produce "Everyman's Castle" is followed by the appointment of its *premiere*, which has been set for March 20 at the Cort, Atlantic City. An engagement at the Cort, Chicago, is scheduled.

The cast will include Kathleen Clifford, in the leading ingenue role; Wilton Lackaye, Kitty Gordon, Emily Ann Wellman, Cyril Scott and Effingham Pinto.

Robert Milton is staging the piece.

NIXON DENIES COMPLAINT.

Samuel F. Nixon filed his answer to the complaint of his former partner, J. Fred Zimmerman, March 8, in the Court of Common Pleas, Philadelphia. Mr. Nixon asserts that the partnership existing between Mr. Zimmerman and himself had discontinued in 1912, excepting in the Garrick Theatre. This was to continue until their lease of the building was assigned to a corporation, which was done in August, 1913.

Their holdings were in the form of corporations, in which they both held stock, and all payments due Mr. Zimmerman accrued to him as dividends of the corporations, which, Mr. Nixon claims, he received.

Finally, Mr. Nixon denies that the books were at any time closed to Mr. Zimmerman.

RITA JOLIVET A COUNTESS.

News became known last week of the marriage of Rita Jolivet to Count Giuseppe de Cippico, on Jan. 28, in London. Miss Jolivet announces that she has retired from the stage.

"LITTLE MISS SPRINGTIME."

"Little Miss Springtime," an operetta by Emmerich Kalman, with the book by Guy Bolton, will be produced by Klaw & Erlanger next season. In its original form, as presented in Vienna with remarkable success, it was known as "Miss Rabbit Foot." It is planned that "Little Miss Springtime" shall be one of the first Klaw & Erlanger productions to be presented in the new season.

PARIS TO SEE "POTASH & PERLMUTTER."

"Potash & Perlmutter" has been translated into French by John Raphael, and will be presented by Max Dearly early next month at the Bouffes Parisiens Theatre.

ACTORS FAVOR UNION IDEA.

QUESTION WILL BE REFERRED FOR OFFICIAL CONFIRMATION.

WILL BE DECIDED MAY 15.

Unanimously in favor of having the question of joining the American Federation of Labor, and thus working in harmony with the White Rats Actors' Union, voted upon, eight hundred members of the Actors' Equity Association, at a special meeting held at the Hotel Astor, New York, March 9, decided to bring up the question for final decision at the annual meeting of the society, May 15.

Francis Wilson, president of the association, in opening the meeting outlined the question, and Fred Niblo spoke on behalf of the White Rats.

Job Hedges was present to present the legal points, and gave his endorsement by saying: "If I didn't believe in your cause I wouldn't be here." He also referred to the power and responsibilities of organization.

Digby Bell read the resolution:

"Resolved, That the question of whether or not the Actors' Equity Association should affiliate with the American Federation of Labor be submitted to a vote at the next annual meeting of the association, to be held the third Monday in May."

Other speakers were: Thomas Wise, Milton Sills, Wilton Lackaye, Edwin Arden, Frank Mills, Wm. Hartigan and Jay Wilson.

John Drew was heard from, advising the matter to be brought before the annual meeting.

President Francis Wilson is quoted as follows:

"Hitherto actors have refused to organize for their own protection, giving as an excuse that theirs was an artistic profession, and that it was beneath the dignity of an artist even in his own protection to employ the methods of the mechanic. That was all very well at a time when few classes of people were organizing, and there was but little need for protection as a profession, but at this particular time and period, when all classes, that is, artists and artisans and professors, are organizing for protection, even the actor has at last, thank God! his protective association. So that there is no need to hide our dignity, our artistic dignity, which has given way to necessity.

"Our members, having suffered for years under various injustices, or from various injustices, felt, of course, that our demands were equitable, and the managers felt that they were equitable. They not only felt that they were equitable, but knew they were. But they also said, equitable as they may be, let us see you come on and get them. They even dared us, they have even dared us, to come and get them, and up to the present time we have been afraid to take the dare.

"Are we any less important as a profession, as a people, than the stage mechanics? They took the dare, and they have now equitable contracts. Are we any less important than the musicians? Are we not more artistic? Are we not more temperamental? Are we not more hysterical than musicians? Yet these temperamental and hysterical musicians, from the snare drummer up to Paderewski, took the dare and they now have equitable contracts.

"I am not discouraged. I have great confidence in the fact that the actor will not stand forever under the insulting declaration of the manager of being the chief business boob of the universe, blind to his own interests and to his own dignity. We must move in this matter. Listening to the voice of caution, we have delayed, and delayed, and delayed until nothing has been accomplished toward our equitable demands.

"Nothing has been heard but the voice of the manager, who said: 'I told you so.' Now, what do you expect of these managers? That they will give you what you ask, simply for the asking, on a silver platter? Do you not know and have you not been told often enough that they are business men, pure and simple; that they will not yield a single point unless they are obliged to?

"But, God bless your souls! I know what you are going to do. You are going at last to be men and women, and in this year 1916, by loyal, legal co-operation, you are going to break this chain of professional business injustice under which you and our profession have suffered for a quarter of a century."

Fred Niblo said, in answering the objection to affiliating with hodcarriers and bricklayers:

"Why do they pick out these poor, inoffensive hodcarriers and bricklayers as a terrible example? There are hundreds of others; there are plumbers and shoemakers. Why should we not become affiliated with them? We, an association, are standing for the same standards of justice and equity that the hodcarriers stand for and the shoemakers stand for. But that is no reason why we should invite them to the house to tea every time we happen to meet them. I never saw a John Philip Sousa pal around with a hodcarrier in my life. It is not necessary."

The Chicago meeting, on the same day, was well attended, with John Drew, Blanche Ring, Charles Backus, Charles Stevenson and others as speakers.

At the other meetings in Boston, Chicago, Philadelphia and Los Angeles the resolution was favorably considered, and the question will be finally disposed of at the annual meeting.

ACTORS' FUND VAUDEVILLE BENEFIT.

The annual all-star vaudeville benefit for the Actors' Fund will take place at the Century, March 19, under the directorship of A. Paul Keith, E. F. Albee and Martin Beck. The following artists have volunteered and they will positively appear: Mitzi Hajos and Tom McNaughton, Nora Bayes, Kitty Gordon and Jack Wilson, Joseph Santley and the Magazine Girls, from "Stop! Look! Listen!" Dolly Sisters, Melville Ellis and Irene Bordoni, Nat Wills, Will Rogers, Belle Storey, Henry Lewis, Jack Hazard, Paul Gordon, and Fred Niblo, master of ceremonies. To this list some surprises will be added. Stage directors, Edward V. Darling and I. Robert Samuels.

BABER AND JANIS,
The Ragtime Melody Boys.

KARL DIETZ'S TROUBLES.

THE CASE OF THE MISSING EX-DIRECTOR OF LITTLE PLAYHOUSE.

Karl L. Dietz, formerly director of Cincinnati's Little Playhouse, the pretentious experiment of Helen Schuster Martin, has been the centre of a gossip storm in his old town. Only one thing is clear. He has left Cincinnati and is no longer officially connected with the Walnut Hills house. A story from Brooklyn says that Dietz is there.

JOSE COLLINS SAILS.

Jose Collins sailed March 11 on the *Rotterdam,* to appear in London in the leading role in "Sweethearts." She plans to remain abroad until next Autumn.

"A VEIN OF GOLD."

Cincinnati critics were kind to Margaret Anglin, but they said the play, "A Vein of Gold," didn't assay very high.

COPLEY THEATRE, BOSTON, SOLD TO FROHMAN

WILL FEATURE CHILD PLAYS AND DRAMAS.

The Copley Theatre, of Boston, originally named the Toy Theatre, built to uplift drama, and losing money in the attempt, has been purchased by the Boston Museum Company, and will be re-named the Frohman.

Several changes will be made, including the enlarging of the foyer and refurnishing the interior. It is reported that Mr. Frohman claims his acquisition is not only significant as the inception of another permanent theatre for drama in Boston, but also marks the establishment of a children's theatre.

Among plays to be presented will be the regular Frohman productions, and as opening feature for the last of the month, the child play, "Racketty Packetty House," will be produced by a professional cast.

At a meeting of the Players' League, held in Boston, it was declared that many three and four act plays had only one act that was really good, and therefore an evening's entertainment will consist of several one act plays, all good.

The children's feature will be permanent, performances being given on Monday, Tuesday, Thursday and Friday matinees, and Saturday mornings, the legitimate drama playing the other two matinees and six evenings. Sunday evening concerts are also planned.

The officers are: Gustav Frohman, managing director; Edw. A. Meysenburg, business manager, and Clara Barteaux, director of children plays and musical productions.

FRANK BOHM DEAD.

OFFICE TO CONTINUE UNDER DIRECTION OF LOU EDELMAN.

After an illness of four weeks' duration, Frank Bohm, the well known vaudeville agent, died, at the age of thrity-three years, March 9, at six o'clock in the morning. He leaves a widow and child, four years old, to mourn him.

Mr. Bohm started in business a short time ago, and had built up a clientele that afforded him an opportunity to enjoy all the comforts of life. Unfortunately for the widowed wife and child, no provision was made for any mishaps.

At the suggestion of Marcus Loew a meeting was held by Jos. Schenck, of the Loew Circuit; Jos. Loeb, of the Fox office, and Irving Cooper, the agent, who cared for Bohm's books during his illness, and it was decided to place Lou Edelman in charge of the office, and retain as his assistant Jack Mandel. It was further agreed that the profits accruing from the office were to go to Mrs. Bohm and her child, and also that the office would be conducted under the same name.

The above statement set at rest the minds of all performers who were booked by Bohm and were worried about their future representation.

The attitude of Mr. Loew and all others concerned toward the widow and her child has been the cause of much favorable comment, and their action justly deserves it.

PABST CABARET CLOSED.

PURITY SQUAD AND POLICE CO-OPERATE.

New York is minus one of its many cabaret and refreshment resorts owing to the closing of Pabst's Cabaret, on East Fourteenth Street, by the police, following a raid made Thursday night, March 9.

The place was elaborately decorated and reported to have been doing a thriving business, but the committee of fourteen, a purity league, it is said, found the entertainment furnished was too risque and the entertainers not properly clothed.

After the arrest of Mr. Markinson, the manager, it was claimed that the place was also operating without a license, as the one issued applied only to the cafe on the street level.

SUIT DISMISSED.

The suit brought by Mae A. Sullivan against Arthur I. Hoe for $150,000, for alleged breach of promise of marriage, was dismissed March 8 by Supreme Court Justice Finch.

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Founded in 1853.

THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

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ANSWERS TO CORRESPONDENTS.

INTERSTATE.—*The Police Gazette* can probably decide that point.

W. A. A.—The dealer alone can give.

H. H. B.—1. C deals next. 2. Dealer alone can give. 3. No count, no game. 4. Get Hoyle's from Dick & Fitzgerald, 18 Ann Street, New York.

E. C. G.—The joker being made the king of hearts, that hand wins.

EDGAR DUDLEY has opened his own booking office in Chicago.

THE ISIS THEATRE, in Grand Rapids, Mich., is now booked by Geo. H. Webster.

C. T. SMITH has purchased the Unique Theatre at Crystal Lake, Ill.

THE OPENING of "The Great Pursuit" has been postponed to March 22.

TERRE HAUTE will be the first stand of the Ringling Bros.' Circus under canvas, arriving here May 7, showing May 8.

THE Temple Theatre, Colorado Springs, Colo., will be converted into an athletic gymnasium and club.

ORA DUNLOP and SAMUEL GRAY, both members of the Smart Set Co., were married recently in Chicago.

THE THREE DOLCE SISTERS were forced to cancel a date at the new Regent Theatre at Muskegon, Mich., recently, owing to the illness of Rosalie.

JOHN WARNER, of the Rochester, N. Y., Stock Company, has been engaged as leading man with the Knickerbocker stock. He makes his first appearance 13 in "Outcast."

THE Professional Woman's League will give a Shakespeare birthday entertainment at the Hotel Biltmore, New York, April 24. Proceeds will be divided between the Actress' Emergency Fund and the P. W. L. Clubhouse Fund.

THE BaBoa Amusement Producing Company of California has been granted a charter by the Secretary of State to conduct the business of play brokers and producers, in New York State.

NINA DAVIS has fully recovered from her recent illness.

BEN TIDWELL is now connected with the Majestic Theatre at Beloit, Wis.

TOM MORAN is head doorkeeper at the Academy, Jersey City, N. J.

WARREN WARREN has taken the management of "The California Orange Pickers."

ARNOLD KORFF, of the Irving Place Theatre Co., New York, is to play Iago to Hackett's Othello next month. He will later appear with Else Alder.

ROBERT HILLIARD, in "The Pride of Race," closes his engagement at the Maxine Elliott Theatre Saturday night, March 18.

MARY PICKFORD is busy in the studios, at work on a new production, to be called "The Eternal Grind."

HAZEL DAWN is to appear shortly in a five part Famous Player film, "The Saleslady," by Willard Mack.

NORMAN JEFFRIES, formerly booking agent for vaudeville acts, is handling the publicity for the Lubin Film Co.

PHYLLIS KING, of Lasky's "Red Heads" company, and Dr. T. C. Marcato, a prominent Elk of Philadelphia, were married March 8 at 570 Van Cortlandt Avenue, Bronx.

THE
CLIPPER
REGISTRY
BUREAU
Enables you to register, without cost, any material you originate.
SEE COUPON ON ANOTHER PAGE.

THE Monmouth Film Corporation of New Jersey, has been authorized to engage in the business of motion picture producers and exhibitors in this State. The concern is capitalized at $2,500,000.

THE HARVARD COLLEGE authorities will put into effect next year the rule that students who act in skirts may do so for one year only, as continued efforts in that line may tend to make them effeminate. The Yale College decided so some time ago.

PAULINE FREDERICK, of the Famous Players Company, begged to be allowed to star in "Audrey," but after appearing barefooted, as the part calls for in many scenes, her enthusiasm has diminished, owing to the fact that her tootsies have been frequently bruised.

NEWS was received by Richard Carle of the death of his eighteen-year-old son, Lloyd, which occurred March 8 at Long Branch. As there was no understudy to take his place, Mr. Carle was obliged to play his leading comedy role in "The Cohan Revue of 1916," at the Astor, in spite of his bereavement.

THE ENGAGEMENT of Margery Maude, daughter of Cyril Maude, and Thomas Achelis, has been broken. Mr. Thomas has left the George Arliss company in "Paganini," in which they had both been touring, and is rehearsing with James K. Hackett, for "The Merry Wives of Windsor."

SAYING that he knew of no statute or common law that gave the police the right to pass upon the morals of a play, Vice Chancellor Howell refused to interfere in the production of "Marie Odile," last week, at the Newark Theatre, with Frances Starr. A motion made by John P. Manning, of the City Law Department, to dismiss an injunction restraining Chief of Police Long from interfering, was denied.

THE FOX THEATRE, at Aurora, Ill., now plays vaudeville on Sundays only.

THE FOLLIES closes its season April 26 in Bridgeport.

W. C. ROBINSON, well known aviator, was killed March 11 in a fall near Ewart, Ia.

BONNIE THORNTON has recovered from her recent illness.

JOHN F. BYRNE will shortly produce a novel motion picture from his own scenario.

KITTY O'BRIEN will have a lot of small potted shamrocks on sale at the White Rats' Ball, on St. Patrick's morn.

A MAGNIFICENT PROGRAM was arranged for the Wm. Winter testimonial at the Century, Tuesday afternoon, March 14.

THE BOWERY, New York, may have its name changed, as recommended by the Manhattan Bridge Transit Improvement Association.

THOMAS W. RYLEY sailed for England last Saturday, March 11, to look after some of his property.

ALEX. E. BEYFUSS, vice president of the California M. P. Company, is in Chicago this week, instituting an advertising campaign.

ALFRED SUTRO has been engaged to write a play for Jack Sherrill, son of the Frohman Amusement Co.'s president.

CHARLES HUNTER PADDEN, who has been confined to his rooms the past two weeks with *la grippe*, is well and out again.

"SHERLOCK HOLMES" is being picturized by the Essanay Co., with Wm. Gillette in the title role.

"POOR LITTLE PEPPINO," a six reel film, with Mary Pickford starring, broke the attendance record at the Broadway Theatre, New York.

TWELVE World-Equitable film stars will appear in person, March 16, at the New York Theatre, New York.

DAN MORRIS, of Moon and Morris, is at the Polyclinic Hospital, Philadelphia, for an operation on his right leg. He expects to resume work April 10.

AT THE HEARING on the local option Sunday movie bill held at Albany, of 57 mayors who replied to inquiry, thirty-four were in favor of the measure.

POLLY MORAN has temporarily discarded the rouge for burnt cork, and will hardly be recognized when she is seen in a new Keystone comedy.

VIRGINIA FOX BROOKS, of "The Great Lover" company, at the Longacre, is ill at the home of her father, Joseph Brooks, at 140 West Seventy-ninth Street. Betty Callish is appearing in her role.

THE MESSRS. SHUBERT announce that following the *premiere* of "My Soldier Boy," they will produce a new operetta by Victor Leon, entitled "The Girl from Brazil," with a three star company, including Marguerite Namara, Frances Demarest and a male star yet to be selected.

THE WILL of Ada Rehan, who died Jan. 8, leaving an estate estimated at about $25,000 realty in this State, and about $175,000 personal property, was filed for probate March 8 in the Surrogate's Court. The bulk of the estate was left to her two sisters.

THE UNITED SCENIC ARTISTS' ASSOCIATION gave a dinner at the Hotel Breslin, New York, March 11. Frank Cambria was toastmaster, and Hon. John F. Cowan, Hon. Geo. H. Bell, Col. John F. Hobbs, Charles C. Shay and Hon. Wm. F. Schneider, speakers.

NO FIGHTERS FOR THE RINGLINGS.

RUMORS OF INTEREST IN PUGILISTIC EVENTS DENIED.

The statement made in a recent issue of THE CLIPPER concerning the interest taken by the Ringling Brothers in the coming Willard and Moran fight, which was published on presumably good authority, is denied by the Ringlings, who wire THE CLIPPER from Sarasota, Fla., that they have never considered the possibility of presenting pugilistic exhibitions with either the Barnum & Bailey or the Ringling Brothers Shows, as they do not consider them suitable for their type of circus.

This sets at rest the rumors that the Ringlings are backing the fight at Madison Square Garden, and that Frank Moran would be a feature with the Barnum & Bailey Show the coming season.

FINED BY CANADIAN MAGISTRATE.

John E. Coutts, manager and part owner of the "When Dreams Come True" Co., was fined $5 by the police magistrate, at London, Can., March 9, for using abusive language regarding Canadian citizens. The charge was laid by Manager Minhinnick, of the Grand Opera House, while a discussion took place over business matters. On the stand Mr. Coutts denied the charge, but the evidence of Treasurer Roddick substantiated Minhinnick's evidence, and the magistrate found him guilty.

AT THE ELKS HOME.

While playing at Roanoke, Va., Lizzie P. Raymond and Ed. Emerson visited the Elks Home, Bedford, Va., and spent a pleasant afternoon with the boys, numbering seventy-two. They intend to dedicate the new home in July. They were the guests of Clem McGee, who is resting very comfortably, barring a little eye affliction. They were introduced to all the 'Hello, Bills," including John Ainsley, of the Ainsley Bros.; Wm. Gallagher, of Gallagher and Griffin, and Jim Collins, of Collins and Rend. When leaving they sang "Auld Lang Syne."

LONDON GETS "CINDERELLA MAN."

Oliver Morosco and Alfred Butt are to present "The Cinderella Man" in London, if negotiations made last week materialize.

Arrangements call for an early production of the above, and it is expected that "So Long, Letty" will be shown in England the latter part of the season.

JAMES K. HACKETT UNABLE TO APPEAR.

Owing to the continued illness of James K. Hackett, from a bad knee due to a fall, he will not be able to act for some time to come.

The reopening of the Criterion has been postponed until March 20, when Thomas A. Wise will play Falstaff in "The Merry Wives of Windsor."

ITALIAN THEATRE PLANNED.

A concert will be given Saturday night, March 18, in the ballroom of the Waldorf-Astoria, and the receipts therefrom will be turned over as the nucleus of a fund for establishing an Italian theatre in New York. It is planned that plays of modern Italian dramatists in Italian will be given in this theatre.

A NEW REVUE.

"Hello, How Are You?" the new Reisenweber revue, was put on March 13, with Vernon Dalhart, Vera Long, George Brooks and Marion Martinez doing principals.

JOHN ROBINSON SHOWS SOLD.

WILL TAKE THE ROAD AGAIN.

CINCINNATI, March 13.—The John Robinson Show will again take to the road this season, is announced following the reported sale of the entire outfit and "good will" to John Mugavin and Bert Bowers, of Montgomery, Ala.

The Robinson Shows have not been on the road for the past three years, the organization being put into Wnter quarters in 1913 by John Robinson 3d, at Terrace Park.

Many of the animals were taken by Mr. Robinson to California in that year, to be used in motion pictures, where he is now located.

DRAMA TO MOVIE.

The Grand, in Atlanta, Ga., an old legitimate house, has been leased by the J. E. Hunnicutt Company for a term of years, and will continue to offer high class pictures. The house has a large seating capacity.

STRAND ROOF TO CLOSE.

The Strand roof, opened as a dance hall about a year ago by Mrs. W. K. Vanderbilt, Anne Morgan and several other well known society women, is announced to close on Monday night, March 20.

It will most likely reopen under different management.

DAVID REESE,
Doing a single in vaudeville, featuring "Can't You Heah Me Callin', Caroline" and "Good-bye, Good Luck, God Bless You."

STOLL BUYS LONDON O. H.

LONDON, March 11.—A vaudeville syndicate headed by Oswald Stoll has bought the London Opera House, which Oscar Hammerstein built in 1911.

HARRY SHANNON'S SHOW OPENS IN MAY.

Harry Shannon's Show will open its season at Wapakoneta the first of May. Work has commenced around the quarters at Wapakoneta, with Fred C. Stoutenberg in charge. Manager Harry Shannon is on the road with his stock company, and business is very good.

Many of the old people will be with the show this Summer. Manager Shannon has just ordered a new truck, which will be ready for the opening.

Archie Peterson will have the canvas again.

GUY D'ENNERY JOINS HARRY DAVIS STOCK.

Guy D'Ennery has joined the Harry Davis Stock Co. now playing in Pittsburgh, Pa., and made his initial appearance Monday, in "Milestones." Mr. D'Ennery will be remembered as having appeared with Maude Adams, in "Peter Pan," and later with "The Spendthrift" and "Sinners."

CARL BRICKERT has signed contracts to appear in Metro pictures, and will be seen as leading man with Hamilton Revelle and Marguerite Snow, under the direction of Edgar Jones.

J. B. SWAFFORD was taken ill on the eve of organizing his company, and has been confined to bed ever since Feb. 9. He received over three hundred letters through his ad., from some of the very best in the business, and regrets his inability to answer them all.

THE CRITERION will reopen March 16 with "Merry Wives of Windsor."

THE CENTURY THEATRE LEASE.

DILLINGHAM & ZIEGFELD LIKELY TO TAKE UP THEIR OPTION.

Negtiations for the leasing of the Century Theatre will possibly come to a close the later part of this week. The option held by Charles Dillingham and Flo. Ziegfeld Jr. expires this week, and it was said that the only reason matters had not ben settled to date was that Mr. Dillingham's illness had prevented, but as he is almost better the above statement will most likely materalize.

Providing the present plans are carried out, the Century will house big musical comedies, elaborately produced, and the rest of the theatre will be utilized for a restaurant.

There has been a great deal of bidding for the house this year, it being said that two foreign producers and fully a half-dozen American managers have made offers for the huge house. It appears, however, that Dillingham-Ziegfeld have won out.

OBJECT TO THEDA BARA FILMS.

A delegation of prominent clergymen of Cincinnati has requested Mayor Puchta to use his efforts to suppress some alleged objectionable films. Among the pictures in question are a few in which Theda Bara, the Fox star, is featured.

Proceeding further, the spokesman of the clergymen fires a broadside at the exhibitors by claiming that in many instances the orders of the State Board of Censors had been disregarded by theatre owners who had not made the necessary eliminations in different films.

The State Board was roundly criticized for not enforcing its orders, and even the local police force received a jolt.

PERLE BARTI, who has been in Italy since January, 1914, studying for Italian opera, has signed with Louis Ducci, impresario for Titta Ruffo. She made her debut at the Grand Theatre Liceo, Barcelona, Spain, Feb. 15, in "Pagliacci," with Titta Ruffo, which engagement opened the tour of the principal cities in Spain and Portugal to April 15, with Buenos Ayres and Covent Garden, London, to follow. She will return to American at the conclusion of her engagements.

E. HOMAN NESTELL, of the Nestell Players, playing an indefinite engagement at the Home Theatre, Hutchinson, Kan., has engaged the following new people: Chas. Diamond, W. H. Ernestine, C. James, Dorothy Jewell, Charlotte Temple and Scottie Carroll, scenic artist. Manager Loe, of the Home Theatre, is putting in a second balcony to accommodate the crowds.

ARTHUR MAY, husband of the late Sunny Kilduff, who died recently after a few days' illness, is now doing the old act again with Sunny's sister. They will open for a few days out of town, and then return to Chicago to appear at the Empress Theatre.

MISS CARSON, leading lady of the "Daddy Long Legs" company, received a message March 9, while playing Burlington, Ia., of the death of her sister.

THE Royal Theatre, Mobile, Ala., reopened March 6, under management of J. N. Cammack. Moving pictures only will be given.

LOUISE GRASSLER secured a divorce, March 11, at Milwaukee, Wis., from John D. Winninger.

WALTER THOMAS has signed for the new Eugene Walters play, with the Shuberts.

THEODORE MITCHELL is due in New York this week from London.

GRACE LA RUE gave a "Costume Recital" at the Longacre, New York, Sunday night, March 12, singing four groups of songs: "Morning," "Afternoon," "Evening" and "Night."

MLLE. D'HERLYS, French actress, arrived two weeks ago from London, and will soon appear in "The Midnight Frolic."

JOSIE COLLINS will appear in a new musical production at Daly's Theatre, London, Eng.

"COME TO BOHEMIA" is to open March 16, at Atlantic City, produced by the Stuyvesant Producing Co.

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"Cohan Revue of 1916," sixth week.
BELASCO—"The Boomerang," thirty-second week.
BOOTH—"Pay Day," third week; first at this house.
COMEDY—"The Fear Market," eighth week; third at this house.
CASINO—"The Blue Paradise," thirty-third week.
CRITERION—Viola Allen and James K. Hackett, sixth week.
CANDLER—"The House of Glass," twenty-ninth week.
COHAN'S—Mitzi Hajos, in "Pom-Pom," third week.
EMPIRE—Elsie Ferguson, in "Margaret Schiller," seventh week; first at this house.
ELTINGE—"Fair and Warmer," nineteenth week.
FORTY-FOURTH STREET—"Katinka," thirteenth week.
FORTY-EIGHTH STREET—"Just A Woman," ninth week.
FULTON—"The Melody of Youth," fifth week
GAIETY—Mrs. Fiske, in "Erstwhile Susan," ninth week.
GLOBE—Gaby Deslys, in "Stop! Look! Listen!" twelfth week.
HIPPODROME—"Hip-Hip-Hooray," twenty fifth week.
HARRIS—"Hit-the-Trail Holliday," twenty-seventh week; sixth at this house.
HUDSON—"The Cinderella Man," ninth week.
LYRIC—"Potash & Perlmutter in Society," twenty-second week.
LIBERTY—Julia Sanderson, Donald Brian and Joseph Cawthorn, in "Sybil," tenth week.
LONGACRE—Leo Ditrichstein, in "The Great Lover," nineteenth week.
LYCEUM—"The Heart of Wetona," third week.
MAXINE ELLIOTT'S—Robert Hilliard, in "The Pride of Race," tenth and last week.
PLAYHOUSE—Grace George is in her twenty-fifth week at this house, in repertoire.
PUNCH AND JUDY—"Treasure Island," sixteenth week.
PRINCESS—"Very Good, Eddie," twelfth week.
PARK—"The Road to Mandalay," third week.
REPUBLIC—John Mason and Jane Cowl, in 'Common Clay," thirtieth week.
SHUBERT—"Alone at Last," twenty-second and last week.
THIRTY-NINTH STREET—Emily Stevens, in "The Unchastened Woman," twenty-third week and last fortnight.
WINTER GARDEN—"Robinson Crusoe Jr., fifth week.

"THE BLUE ENVELOPE."

Cort (Bernard Klawans, mgr.)—*The Blue Envelope*, a farce in three acts, by Frank Hatch and Robert E. Homans, produced by Richard Lambert on Monday night, March 13, 1916.

John Doe.....Walter Jones
Richard Roe.....George Probert
Dr. Andrew Maurice.....George W. Howard
Col. Horatio Bulger.....Edwin Forsberg
Dr. Plank.....Ralph Nairn
Professor Coogan.....John L. Kearney
Attendant.....Ford Fenimore
First Policeman.....C. W. Goodrich
Mrs. Steele.....Belle Theodore
Mary Ackers.....Ethel Valentine
Mrs. Doe.....Beth Franklyn
Alma.....Josie Sadler
The Angel.....Carrie Reynolds

SYNOPSIS.

ACT I.—The Office of Dr. Maurice, Manhattan. Evening.
ACT II.—The Same. A few minutes later.
ACT III.—Dr. Plank's Sanitarium, Long Island. Two days later.
Time—The Present.
Staged by T. Daniel Frawley.

A new producer came into the field on Monday night. He is Richard Lambert, for many years an advance and press representative. His property is a farce, called "The Blue Envelope," and while it is not the breeziest farce we have seen, it will afford the theatregoer a pleasant evening in the theatre, for it contains much that is laugh provoking.

Despite the fact that the leading feminine character is an adventuress with several husbands, there is not a line or a situation in "The Blue Envelope" that would bring the blush of shame to the cheeks of a young girl. The action is for the most part rapid, and the production is very handsome.

The story has to do with John Doe, a citizen of standing, who, in a spirit of fun, answers an advertisement in a matrimonial journal signed "The Clinging Vine." After several letters, they arrange a meeting at a well known road house. A cab just ahead of Doe's is stopped by the police, who arrest the chauffeur for speeding. The chauffeur and the policeman have a fight, and when the taxi contain[illegible]g Doe reaches the "battle" a crowd had collected. Doe gets mixed up in the fight, and when badly battered up he rushes for a cab. As he enters one side, a lady forces her way through the opposite door. Doe orders the chauffeur to drive him to a doctor for repairs. At the doctor's he learns that she is the Clinging Vine, and she is convinced that he wrote the letters to her, signed "The Sturdy Oak." The police had traced their cab to the doctor's office and are waiting to arrest them. Mrs. Doe learns of her husband's condition, and his efforts to avoid her and also his attempts to secure his letters to "The Clinging Vine," who has them in a blue envelope, furnishes the fun of the piece. There are, of course, other complications that cause laughter.

Carrie Reynolds, well known in musical comedy, light opera and vaudeville, appeared as the adventuress, and save for the fact that she injected too many laughs in the part, gave a good performance. She is a beautiful blonde, and acts always with spirit.

Walter Jones, as John Doe, was responsible for much of the fun. The role is one of the best he has ever had, and he is capital in it.

Ralph Nairn was excellent as Dr. Plank, giving the part the proper comedy treatment.

George W. Howard, as Dr. Maurice; George Probert, as Dick Roe; Beth Franklyn, as Mrs. Doe; Ethel Valentine, as Mary Acker; Josie Sadler, as a maid, and John L. Kearney, as Prof. Coogan, were all good in their roles. *Kelcey.*

THE FILM THEATRES.

Knickerbocker.—"The Habit of Happiness" and "A Village Vampire."
Strand.—"For the Defense," with Fanny Ward.
Academy.—Theda Bara, in "Gold and the Woman."
Broadway.—Olga Petrova, in "The Soul Market."

"PETROUCHKA."

On Saturday evening, March 11, the Neighborhood Players presented a Russian pantomime ballet, in four scenes, entitled "Petrouchka," preceded by divertissements by the Chalif and Neighborhood dancers.

"Petrouchka" is a little drama of Marionettes, with its scene a carnival fair near Petrograd some time in the eighteen thirties. The three dolls—Petrouchka (Russian Pierrot), Ballerina (dancing girl) and Blackamoor, around whom the story centres, are half humanized by their showman, who taps them with his wand and the story unfolded in pantomime is delightfully portrayed by these players.

The first scene, which disclosed the carnival fair, was realistic, a Russian atmosphere pervading, and the applause which greeted it when the curtain rose testified to the absence of that amateurish appearance in the stage settings and manner of producing.

The performance was satisfactory, and an evening of pleasure was provided. *Emil.*

Garden (S. Rachman, mgr.)—As part of the fair being held at Madison Square Garden in aid of the war sufferers in Germany, Austria-Hungary and their allied countries, from March 11 to 23, vaudeville performances on an extraordinarily elabrate scale are being held at the Garden, under the management of S. Rachman. The first evening, March 11, brought a special gala performance, which opened at 9.30 and lasted until well after midnight, eighteen acts being on the program. The feature of the event was Mizzi Gizzi (Mrs. Rachman), the temperamental Vienna soubrette, who for the first time appeared on the English speaking stage, doing exceedingly well. Her diction was perfect, and she put her various numbers over in good style. The other acts on the program, all of which volunteered, were also well received. *Berolina.*

Keith's Alhambra (Harry A. Bailey, mgr.)—This week's bill: Dolly Sisters and Schwartz, "Ladies' Reducing Parlor," Myrl and Delmar, Frances Nordstrom and company, Julian Rose, Connolly and Wenrich, Degman and Clifton, and Mosconi.

Hurtig & Seamon's (Louis Hurtig, mgr.)—The Gay New Yorkers are here for the week.

Keith's Royal (C. C. Egan, mgr.)—Bill for this week will introduce the choice by ballot of the acts desired: Henry Lewis, Raymond and Caverly, Anna Chandler, Roser's pets, Foley and O'Neil, Merrill and Otto, Richard and Brandt, Keno and Green, Violinsky, and Eddie Carr and company.

Keith's Bronx (Robert Jeannette, mgr.)—The stock company offers for this week, "The Woman He Married."

Miner's Bronx (E. C. Miner, mgr.)—The Behman Show will make its first Bronx appearance this season week of 13-18.

Bronx Opera House (J. J. Rosenthal, mgr.)—"Daddy Long Legs" is the attraction for this week. A good advance sale is reported.

Elsmere (Edward Onstein, mgr.)—As the weeks go by the business continues to improve. This week, "Under Cover."

Standard.—Frances Starr, in "Marie Odile," is the offering this week.

Brooklyn, N. Y.—Teller's Shubert (Leo C. Teller & H. S. Ascher, mgr.) Fiske O'Hara, in "Kilkenny," this week. "Daddy Long Legs" March 20, Emily Stevens, in "The Unchastened Woman," 27.

MAJESTIC (J. R. Pierce, mgr.)—The Calburn Opera Co. (stock), in "The Spring Maid," this week. "The Chocolate Soldier" next.

MONTAUK (Louis Werba, mgr.)—Julia Arthur, in "The Eternal Magdalene," 13-18; "September Morn" week of 20.

ACADEMY OF MUSIC (F. D. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc. E. M. Newman 15, the Aborn Opera Co. 20.

ORPHEUM (F. A. Girard, mgr.)—Bill 13-18: Ruth St. Denis and company, Valerie Bergere and company, Albert Whelan, Hussey and Boyle, Charles Howard and company, Mignon, Howard's ponies, Caits Bros., Pielert and Scofield, and Pathe News Pictorial.

PROSPECT (Wm. Masaud, mgr.)—Bill week of 13: Mason and Keeler, Morton and Glass, Josie Heather, Ball and West, Bancroft and Broske, Llepzig, Olympia Desvall, Parillo and Frabita, and Juggling Normans.

BUSHWICK (Benedict Blatt, mgr.)—Bill week 13: Pekin Mysteries, Morris Cronin's Merry Men, Kramer and Morton, Big City Four, Wilmer Walter and company, Aubrey and Riche, Pilcer and Douglas, "Lady Godiva's Ride," Beatrice Morelle Sextette, Harry Lester Mason, Vera Sabina, Billy Bouncer's Circus, and motion pictures.

GRAND OPERA HOUSE (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "The Penalty" this week. "The Wrong Way" next week.

EMPIRE (J. H. Curtin, mgr.)—The Golden Crook this week, the Gay New Yorkers next week.

CASINO (Chas. Daniels, mgr.)—Ben Welch's Show this week, Puss Puss next week.

FLATBUSH (James T. Dolan, mgr.)—Bill week of 13: Clara Morton and company, Kelso and Leighton, Britt Wood, Falke and Maxson, Chas. and Fannie Van, Leander and company, Rio and Norman, Edwin Hoit and company.

TRIANGLE (Edward Trail, mgr.)—Triangle films.

GAYETY (Louis Kreig, mgr.)—The Cherry Blossoms this week, the Military Maids next week.

STAR (M. J. Joyce, mgr.)—The French Models this week.

CHICAGO VAUDEVILLE.

MARCH 13.

PALACE.

Fifty per cent. of to-day's bill was devoted to sketches.

Robert Everest's Novelty Circus started out like extraordinary opener, the monkey orchestra making terrific hit, but finish was spoiled because a stubborn monk refused to perform closing trick.

Weber, Dolan and Frazee put over songs in a way that must delight music publishers who are lucky enough to have material in the act. "Come Along to Carolina" was delivered with considerable dash. "Broken Heart for Every Light," "One California for Mine" and "What's the Use of Going Home" were put over with distinctive individuality.

Harry Fern and company, with scenery used in Julie Ring's graveyard sketch remodeled to represent old soldiers' home, aroused sympathy with "veterns," Fern's black face comedy scoring.

Misses Lightner and Newton Alexander showed versatility putting over "Morning, Noon and Night," "Scaddle-de-Mooch" and other songs.

"Cranberries," a three act already seen in Chicago, was relished by audience. Marian Day played the girl role superbly.

The Leightons presented banjo entertainment and sang "You're Going to Miss Me" and "Molly Dear."

Julia Dean's "Marie Rose" is war sketch, based on aviation episode, revealing nurse as spy. Julia's role is a female Nathan Hale. Some lines are startlingly reminiscent of those used by the revolutionary character. It was very good acting.

Halligan and Sykes have a talky sketch, replete with laughs, showing interior of a real estate office.

The statues closed bill with very meritorious acrobatic novelty, revealing four male models who perform living picture stunts, and then display acrobatic skill. *Caspar.*

MAJESTIC.

Powder and Capman, comedy singing and dancing, opened show in great style.

Moran and Wiser, comedy boomerang hat throwers, do a good act. Scored nicely.

Moore and Haager, with songs and monologue, made good impression.

Victor Morley and company, in "A Regular Army Man," scored instantly.

Bert Hanlon, with his eccentric singing and talking, made wonderful hit.

Mme. Eleonora De Cisneros sang operatic selections and used an American flag for finish.

Claude Gillingwater presented a gripping one act drama, and held the audience spellbound throughout.

Morton and Moore were the hit of the bill.

Eva Gauthier and Nila Devi closed the show nicely.

McVICKER'S.

Princess Minstrel Misses, in real minstrel fashion, gave bill wonderful start. "Close to My Heart" went big. The girls have splendid harmony voices.

Frank Rogers, ventriloquist, entertained immensely.

Clark Silvernail and company offered good comedy sketch.

Alice Cole sang "Are You from Dixie?" "Daughter of Mother Machree," "Broken Heart for Every Light" and a big operatic number, to good advantage.

Lawrence and Edwards amused from start to finish with good comedy act.

Norris' baboons were very entertaining.

Robinson and Nicolas, singing and talking, sang "Good-Bye, Good Luck, God Bless You."

Lincoln J. Carter presented a dramatic act, entitled "Heart of Chicago," scoring big hit neatly. *Block.*

AMERICAN HOSPITAL NOTES.

WILLIAM HAYES is out on crutches and making daily progress.

LILLIAN HOLLINGHOUSEN was discharged from the hospital March 10, completely cured.

EDNA TERRY, of Watson & Wrothe's Burlesquers, is making a good recovery following her operation for appendicitis.

IONA SUTTON, of Eddie Shafer's Burlesquers, will soon leave the institution, in very fine shape.

PAULINE CRAWFORD has developed influensal pneumonia. The doctor predicts a recovery. She is fighting very well, indeed.

RUTH RAING, of Monte Carlo Girls, playing at the Englewood, has undergone an operation for tumor. The patient is in good condition.

MAY DUFFY, of Duffy and May, acrobatic act, was operated upon for inflammation of the glands of the neck.

V. M. P. A. ELECTS SCRIBNER

BURLESQUE MAGNATE WILL LEAD FIGHT ON THE "CLOSED SHOP."

PERMANENT HEADQUARTERS WILL BE MAINTAINED.

The activity of the organized actors in calling to their ranks the workers in all branches of the profession, has led to the extension of the field covered by the Vaudeville Managers' Protective Association, to which organization have been added the different interests, such as burlesque, circus and moving pictures. The board of officers and directors includes representatives in the various lines that will be affected.

A meeting of the members was held March 10 at 1564 Broadway, by a large, enthusiastic gathering. The election of officers resulted in the choice for president of Sam A. Scribner, who has proven his ability as an executive by his activities in the Columbia Amusement Co. and many other enterprises.

Edward F. Albee is first vice president; Marcus Loew, second vice president; Martin Beck, chairman of board of directors; B. S. Moss, secretary; Maurice Goodman, treasurer.

A committee on securing permanent offices was appointed, to report on same Tuesday afternoon, March 14, for a location in the theatrical section for future meetings and gatherings of out-of-town members.

Numerous telegrams and letters were received at the meeting from vaudeville managers throughout the country, applying for membership.

The report that Marcus Loew would not be a party to any agreement made by members of the V. M. P. A. is definitely set at rest by his acceptance of the office of second vice president. Neither Mr. Loew nor any other member was required to sign any agreement, as "if the managers in this association were not the kind to be held together upon the basis of mutual protection and upon the strength of their word, a written agreement would not help much."

The V. M. P. A. is unanimously opposed to the "closed shop."

CHATTANOOGA WITHOUT A PLAYHOUSE.

With the sale of the Bijou Theatre, last week, the new owners state that it will not be reopened as a playhouse. They have placed a placard on the front door reading as follows: "Closed —Will Not Reopen Under Any Circumstances." This house was purchased by John C. Twinam about five months ago from Stair & Havlin, of New York, who resold it to A. S. Rosensweig, of Chattanooga and who states that he bought as investment and has not decided what he will do with it. This house was built ten years ago by Jake Wells, and operated by him up to a year ago. This leaves Chattanooga with only the Majestic as vaudeville and the moving picture houses. The Albert and Lyric, the other houses, have been dismantled.

"A BIT OF LIFE."

Leslie Clare, the soubrette-ingenue of former vaudeville, burlesque and legit. renown, has been joined by a new partner, Milton Byron, in Eugene Cortis' comedy dramatic playlet, called "A Bit of Life." The act played the City and Crotona Theatres, on the Fox time, week of March 6, under the direction of Arthur Horwitz, and scored. Mr. Horwitz promises continuous booking, to start very soon on the Orpheum time. Bert Byron, now with Gus Hill's shows, was Miss Clare's former partner in vaudeville prior to her associations with Mr. Cortis.

H. C. PARSONS' TWENTIETH ANNIVERSARY.

On April 1 Herbert C. Parsons, of Hartford, Conn., will celebrate his twentieth anniversary as a theatrical owner and manager. Reaching this enviable milestone of a career, Mr. Parsons does much to emphasize the important role he has played in the progress of the drama in that section of New England.

It was in the Spring of 1896 that he first threw open his portals with De Wolf Hopper in "Doctor Syntax" as the christening bill. That first season Mr. Parsons played seventeen attractions, including such artists as Neal Burgess, Wm. H. Crane, Digby Bell, and Etienne Gerardot, in "Charlie's Aunt."

The next season the number of productions jumped to a hundred and twelve, and from that year on grew rapidly, until it was soon one of the few houses being booked solid in the East.

Wm. A. Brady was the first big magnate to recognize the firm hold which Mr. Parsons possessed on his play-going public, and made it a "week stand" several Winters ago.

Cohan & Harris soon wisely followed, and practically all of George M.'s pieces received the first stamp of approval in that city. "Wallingford," "Broadway Jones," "Seven Keys" and "The Miracle Man," in recent years, all had their opening week there. Every dramatic star in the land has sometime or other graced his stage.

Mr. Parsons takes seriously the task of selecting and providing attractions for the people of Hartford; at the plays of a tawdry nature he turns and becomes irritated, but takes great delight in offering up the better things of the theatre.

Consequently these sincere efforts of a score of years finds for him to-day praise and admiration on every side, and discovers, too, something finer which all the time he has been silently building and building—a reputation sterling.

On behalf of the theatrical profession in this country THE CLIPPER sends congratulations in advance.

ELSIE FERGUSON, IN "MARGARET SCHILLER," REPLACES "THE LITTLE MINISTER."

Immediately after the Saturday night performance, March 11, of "The Little Minister," Maude Adams departed for Salt Lake City to visit her mother, who is critically ill. Mrs. Annie Adams is now in her sixty-seventh year.

Maude Adams has been in constant telephonic communication with the physicians attending her mother. The reports up to Saturday afternoon were favorable, but at four o'clock there began a turn for the worse. Thereupon nobody at the Empire Theatre, from Alf. Hayman down, had any other thought than to clear the way for Miss Adams to reach her mother with all possible dispatch, and it is hoped before the end. On the special train secured for her by Mr. Hayman, Miss Adams (Saturday) began the race for Salt Lake City, hoping that she will reach her mother's bedside Wednesday in ample time.

Elsie Ferguson moved to the Empire Theatre, in "Margaret Schiller," coming direct from the New Amsterdam with the same company, March 13, a week earlier than originally arranged.

UNION, PITTSFIELD, CHANGES POLICY

The Union Square Theatre, Pittsfield, Mass., which has used four acts of vaudeville, split week, and moving pictures, since its opening about four years ago, has changed its policy and is now using Triangle pictures exclusively. One high class musical act as an added attraction is also announced, and Manager Cooney states that the new policy has been a success from the start. The musical acts, which consist of doubles, trios and quartettes, are engaged for one week, with a complete change of numbers on Mondays, Wednesdays and Fridays. The Three Burns Sisters were the vaudeville attraction last week, and the Kay Trio this week.

SHOW CLOSED.

Herschell Weiss writes THE CLIPPER that the Roberts-Worth-MacCollough Co.'s production of "Making Good" closed at the Grand Opera House, Kansas City, Mo., on Saturday, March 4, and that several members of the company were left stranded there.

DOYLE ON VACATION.

CHICAGO, Ill., March 14.—Frank Q. Doyle left this week for French Lick Springs, Ind., for a two weeks' rest, combining business with pleasure, for short trips to Indiana points are included in his itinerary.

THEATRICAL HOTEL HAS FIRE SCARE.

The Gerard Hotel, West Forty-fourth Street, between Broadway and Sixth Avenue, New York, which has a large theatrical clientele, got a fire scare at 6.30 A. M., Saturday, March 11. A pot of grease started the blaze, and the smoke shot up through the elevator shaft to the floors above.

Mayme Remington awoke at the above hour to pull the shades down in her room, when she saw smoke pouring in the crevices of the door in her room on the twelfth floor. She ran down to the seventh and rang the alarm; in the meanwhile the fire engines arrived. Everyone started for the fire escapes and roof. Ed. Bellclaire, of the Bellclaire Bros., his wife, Hilda Schnee, and baby, ran to the thirteenth floor, where Ed. was followed by ten other persons, men and women. He tried to open the skylight and had to break the glass. He cut his hand, and one by one they were led to the roof. The firemen got the fire under control, which was all in the basement. The Belasco Theatre, next door, was a refuge for some of the performers. The following performers were stopping at the hotel: Charlotte, the ice skater of the Hippodrome; Rosa Crouch, Helen Miller, Lew Singer, owner of Singer Midgets; Little Caruso, James Brockman, Lane and Hopper, John Nicholson, Hattie Foley, Hamilton Crane, Frank Hatch, Helene Hillane, Tom McGrath, Ada Mack, C. W. Seeley, Adelaide Thurston, Margaret Lyder, Chas. Pelzer, A. H. Spink, Helen Santorias, L. C. Phillipi,, Annetta Berger, James Hester, May Duyrea, Will Roehm, burlesque manager, and wife; Frank Dae, Bob Robertson, Prof. D'Armond, Billy Cooper, Tom Kyle and wife and boy, May Mack, of the Dancing Macks, slept during the fire. The damage was $10,000, confined to the basement and dining room. The hotel was in shape the same afternoon at 4 P. M. Nobody was injured.

NEW HOUSE ON SOUTHWEST CIRCUIT.

DALLAS, Tex., March 14.—The Jefferson Theatre will play two vaudeville shows March 19-21, four acts booked by the Inter-State Circuit, and four acts booked by Charles E. Hodkins. It appears that the Jefferson is a part of the new Southwest Circuit, but was two days late with its two weeks' notice to the Inter-State, which necessitated the playing of a double bill for the "first half" of next week.

WORKSHOP THEATRE MOVEMENT.

At a meeting held March 12, in the studio of Josephine Clement, 32 West Fifty-eighth Street, the plans for the erection of a playhouse which will be the permanent headquarters of organizations engaged in dramatic enterprises, were evolved. The theatre will not be for amateurs, although beginners will be taught, and it will afford a place where dramatic experiments will be carried on.

SCHAEFER BROS. IN ON THE CROWN.

CHICAGO, Ill., March 14.—Schaefer Bros. have bought a one-half interest in the Crown from Ed. Rowland, and will change the policy of the Star (in the same neighborhood) to pictures. J. C. Matthews will contnue to book the Crown, which is doing a good business.

CLAIMS INFRINGEMENT ON "THE TRUTH."

Alice M. Fitch, mother of the late Clyde Fitch, author of the play, "The Truth," brought suit against the proprietors of *Young's Magazine* for an alleged infringement of the copyright of the play in the story, "The Liar," published October, 1913.

A decision was reserved by Judge Learned, of the United States District Court.

ABORN OPERA SEASON OPENS MARCH 20.

The Aborn Opera Company will open its Spring season at the Academy of Music, Brooklyn, on Monday, March 20.

Verdi's "Aida" will be sung Monday and Tuesday nights and Wednesday matinee, one performance of "Hansel and Gretchen," and four of "Il Trovatore" will complete the week's program.

CHURCH IN THEATRE.

Two hundred and fifty persons, more than half of whom were men, attended church services, Sunday night, March 12, in the Candler Theatre. The plan will be given a tryout for several Sundays, and if it meets a need, will be made permanent next Fall.

MELODY LANE

BY JACK EDWARDS.

SHAPIRO, BERNSTEIN & CO. HAVE NEW, ORIGINAL SONG.

WORK OF AL. PIANTADOSI, A. DONNELLY AND A. BURKHARDT.

What should eventually turn out to be the season's most sensational song was released last week by the Shapiro, Bernstein & Company, entitled "Your Wife." Although the subject discussed in this song has always been treated in a humorous vein, the writers, Al. Piantadosi, Arthur Donnelly and Ad. Burkhardt, are the first to treat it seriously. The idea is so original and the music so entrancing that it makes one of the greatest encore getters released in some time.

The firm tried it out in several New York houses last week, and the impression it made has compelled Mr. Bernstein and his staff to go after it in preference to any of the other excellent songs controlled by this house.

The first verse and chorus follow:

Who is the one who gave up all—her home and parents, too,
Perhaps to give up happiness for faith she placed in you?
Who is the one that years ago you went ten miles to see,
But now neglect, while she's at home with baby on her knee?
Who is the one you seldom think about,
Yet know you really couldn't do without?

CHORUS.

It's your wife, it's your wife,
Who puts up with the strife,
When friends have deserted, she's true,
If things are going wrong
She cheers you with a song,
And looks happy, though her heart is breaking, too.
Don't forget, then regret, that you owe her a debt.
She gave you the best part of her life,
And outside of your mother
There is only just one other,
She's the noblest of sweethearts—your wife.

SOME SONGS! SOME SINGERS! SOME SHOW!

Alliteration's artful aid is unconsciously but none the less effectively sought by the audiences who nightly crowd the performances given by the famous Al. G. Field Greater Minstrels. "Some Songs! Some Singers! Some Show!" they involuntarily exclaim. Mr. Field, himself, has just written to the firm of M. Witmark & Sons about the success of the singing end of the show, which, after all, is the mainstay of the program. He says: "My singing party and the songs they are singing were never better, and I only judge it by the great applause they all receive at every performance." The Witmark songs thus referred to are the following: "My Wonderful Love for Thee," "The Little Grey Mother," "Good-bye, Good Luck, God Bless You," sung by Jack Richards; "A Little Bit of Heaven," "After the Roses Have Faded Away," "Can't Yo' Hear Me Callin', Caroline?" sung by John Worland; "Don't Forget Your Dad Loved You, Too," "She's the Daughter of Mother Machree," sung by R. W. Church; "You'll Be There," sung by Ken Metcalf; "Are You from Dixie?" sung by Joe Coffman, and "I Wasn't Scared, But I Thought I'd Better Go," sung by Harry Shunk, who wrote it.

THE CLASS OF HIGH CLASS SONGS.

One of the very best high class waltz songs, *a la* Spanish type, has been just issued by the Shapiro, Bernstein Co., entitled "Carmen" ("You're the Passion of My Dreams"). It is a real credit to the author and composer, and should be in the repertoire of every soprano. It has a beautiful, bright and sparkling melody, and the lyric is full of dash, and really wonderful for the author's first attempt at that style of writing. A line to the firm and a copy will be mailed to you. Get it now as it really can be said that it will be a song that will be in demand and become a standard number.

MOSE GUMBLE HAS NOTHING BUT HITS.

Mose Gumble, in speaking of his firm's prospects for this year said that never in the history of the J. H. Remick Company has he had such a wonderful catalogue of real hits. Mose said hits, because, as he stated, they are not merely song successes but real *bona fide* old fashioned song hits.

As a leader, "Molly, Dear, It's You I'm After" is by far one of the best Irish songs on the market to-day. The balance of the catalogue is made up of all original and up-to-date ideas with a wonderful bunch of instrumental numbers, headed by "The Kangaroo."

NEW YORK'S FEATURE SONGS.

"You'll Always Be the Same Sweet Girl" (HARRY VON TILZER)
"Cumberland".. (SHAPIRO, BERNSTEIN CO.)
"There's a Broken Heart for Every Light on Broadway".....(LEO. FEIST, INC.)
"If You Only Had My Disposition" (BROADWAY MUSIC CORP.)
"All I Want Is a Cottage, Some Roses and You".....(CHAS. K. HARRIS)
"I Love You, That's One Thing I Know" (JOS. W. STERN & CO.)
"The Sunshine of Your Smile" (T. B. HARMS CO.)
"The Daughter of Mother Machree" (M. WITMARK & SONS)
"When It's Orange Blossom Time in Loveland.. .....(JOE MORRIS CO.)
"Hit the Trail With Holliday" (P. J. HOWLEY CO.)
"Molly, Dear, It's You I'm After" (J. H. REMICK & CO)
"Young America"....(F. B. HAVILAND CO.)
"A Little Bit of Heaven" (M. WITMARK & SONS)
"Siam".....(LEO. FEIST, INC.)

DILLON'S "RUBE AUTO" SONG A SUCCESS.

"On the Old Back Seat of the Henry Ford" has come to stay. This is the side-splitting comic "rube" song by Will Dillon, which, according to those who have heard it, has early gained the reputation of being one of the best humorous things placed on the market for a long time. There's a gay fox-trot melody that just jogs one along delightfully, by Lawrence Dillon, and the extra verses are crammed with laughs. Everything about this song is up-to-date, and the performers who are already using it have proved themselves thoroughly so by their quick choice. Published by M. Witmark & Sons.

NEW INSTRUMENTAL.

"The Bugle Call Rag" is the title of another new novel instrumental number which has just been placed on the market by Stern & Co. The composer has taken for his theme, Taps and Bugle Calls, with counter melodies interwoven in several of the parts. Leaders all over the country report great success whenever this number is played, and the trade in general are stocking up on piano solo copies.

STERN & CO. GET NEW KUMMER SONG.

Clare Kummer, writer of "Dearie," "Egypt" and a number of other successful vocal numbers, has just handed her publishers, Jos. W. Stern & Co., a new song entitled "Somebody's Eyes." Stern & Co. are enthusiastic over it and claim it outclasses her former successes, both in melody and lyric, and that's going some. The song is now in press.

DASH TO MARRY.

Irwin Dash is to be married on March 17, to Sarah Oestreicher, sister of Mrs. L. Wolfe Gilbert.

LEO. FEIST'S NEW PHENOMENAL "MOTHER" SONG.

When Theodore Morse and Howard Johnson wrote "M-O-T-H-E-R," some months ago, the prediction was that its successor would never be written. But their prediction didn't know Leo. Feist and his methods. Not content with publishing one of the greatest "Mother" songs ever in music history, Mr. Feist thought he could beat this wonderful song, and gave orders to his chiefs, Phil Kornheiser and Ed. F. Bitner, to be on the lookout for something better.

Harry Dacoster and Leo Wood paid a visit to the Feist professional parlor one day and played over a new song they had just written to Mr. Kornheiser.

Phil lost little time in phoning Mr. Feist that he had the most original and wonderful new mother number that he ever heard. The three then went over to the Leo. Feist executive offices on Fortieth Street and were ushered into Mr. Feist's beautiful private office. The boys had hardly finished playing the song before Mr. Feist and Mr. Bitner realized that it was one of those positive sensations, and at once signed the boys up with a contract.

Newspapers all over the country have since been devoting pages and writing editorials about "Are You Half the Man Your Mother Thinks You Are?"

For a sure applause maker this beautiful song is about the best turned loose in many moons.

FROM COAST TO COAST.

At 10. 45 P. M. Sunday, March 5, 1916, Arthur Fields sang the sensational song, "Wake Up America," from the Hotel Astor, New York City, to Los Angeles, San Francisco and San Jose, on an open wire, and the applause from the three cities, over the phone, was terrific. Jack Glogau, the composer of the song, presided at the piano. The occasion was the conferring of the Fourth Degree Knights of Columbus, Second District, State of New York. H. J. Carroll, of the Trans-Continental Telephone, presided at this end of the wire.

BILLY GLASON SAYS:

"Am working in my sixtieth week for the Beacon Theatre Company, and am also in my second week at the Harvard Theatre, No. Cambridge, where I have been engaged for an unlimited engagement."

WILL ROSSITER.

The Misses Campbell are getting some splendid newspaper publicity on their very timely encore number, "In Time of Peace Prepare for War." They are also putting over with telling effect, "I Guess I'll Soon Be Back in Dixieland."

Mae Curtis has a new rube song and is a bigger hit than ever now, playing the Butterfield houses as "extra added attraction." She makes "Iris's Blues" a great character song.

The Three Dolce Sisters are getting the show-stopping habit, too—and doing it with "Morning, Noon and Night," and Shelton Brooks' new ballad, "You Can't Mend a Broken Heart."

Nonette's interpretation of "Morning, Noon and Night," with voice and violin, has created a positive sensation in the song world.

Shelton Brooks, writer of the famous song, "Some of These Days," has at last "come across" with another sensational hit, "Walkin' the Dog." It's taken Chicago by storm, and nowadays that's a hard job. "Walkin' the Dog" is certainly a novelty, both in song and dance.

Tom Brown's Musical Minstrels are featuring "I Guess I'll Soon Be Back in Dixieland," "You Can't Mend a Broken Heart" and "Walkin' the Dog."

Jean Challon, a dainty single on the Orpheum, is making a big hit with "Morning, Noon and Night."

Hammond and Moody, a new two girl act, are already such a hit that they've had offers from the two best Western circuits. They're regular girls, with real voices, and put lots of "pep" in all their work. "Morning, Noon and Night" is a big hit for them.

Hattie Beall is making a big hit with "In Time of Peace Prepare for War."

PALACE.

(ELMER F. ROGERS, MGR.)

The Palace management takes the stand this week that if its patrons can be entertained with more than one singing and dancing team on a bill why not inaugurate something new in playing three of the foremost dancers in vaudeville, hence Maurce and Florence Walton and Joan Sawyer are the headliners this week.

Miss Sawyer showed her popularity by following Maurice and Walton and walking away with a tremendous ovation. Quite an achievement, considering that the latter team almost stopped the show.

The program started off as usual with the motion pictures, with a weekly review.

Lucy Gillett, "The Lady from Delf," who juggles all kinds of objects, opened and found the going rather good for her. Miss Gillett is really clever, in fact about the best female juggler that has ever appeared here. Her assistant, a man, tried hard to be funny.

Ethel Kirk and Billy Fogarty, in number two position, too early for them, overcame this handicap with Billy's clever work, and left them asking for more. "They Didn't Believe Me," "She's the Daughter of Mother Machree," "On the Hoko Moko Isle," "A Quaker from a Quaker Town," were introduced by the team with splendid results. The "Quaker" song was used as the closing number, and it went over big. "She's the Daughter of Mother Machree" was also a big applause getter.

Frank Orth and Wm. J. Dooley, in the comedy skit, "The Fool Detective," found it rather hard until Dooley executed a few of his eccentric steps and had the audience with him after that. What the act really needs is a better opening song. Dooley is easily three-quarters of the act, and what success it has is principally through his efforts.

Carrie De Mar, making her first appearance in New York in three years, replaced Hattie Williams, who was compelled to cancel owing to sickness. Miss De Mar and a clever little company presented a very breezy sketch called "Quick Action." At the conclusion of the playlet, Miss De Mar attempted to sing two songs, and the result almost proved disastrous for her. Doing two acts is a hard proposition for anybody. (See New Acts).

Henry Lewis, in his original novelty, "A Vaudeville Cocktail," was easily the hit of the bill. Lewis simply had things all his own way during his eighteen minutes' stay. His musical numbers included "You'll Always Be the Same Sweet Girl," which he put over with a bang.

Maurice and Florence Walton, their second week, are offering the same routine of dancing as they presented last week, with the exception of a new skating dance given by Mr. Maurice. It met with instant favor.

Belle Baker, by her reception proved that she is as popular as ever, and rendered about six songs, the best of which was easily that excellent comedy number, called "Nathan." Miss Baker seems to have improved since her last appearance at this house. Another sort of unpleasantness occurred at the matinee, when Miss Baker introduced a song being featured by Al. Jolson, and which was supposed to be restricted for him by a certain publishing house. Miss Baker tried to induce Mr. Jolson upon the stage from a front orchestra seat, but Al. simply put on his hat and left the house.

Joan Sawyer, in her capable dancing specialty, again demonstrated that she is unequaled as a ball room dancer. Her partner, Mr. Harcourt, is also a splendid dancer, and the two gave a sterling exhibition of up-to-date dancing.

Brenck's bronze statue horse, in a half dozen well arranged poses, overcame the handicap of a late hour and the closing position by holding them seated until the conclusion of their excellent performance. *Jack.*

COLONIAL.

(ALFRED T. DARLING, MGR.)

Seemingly the Colonial is rapidly becoming a rendezvous for newly wed couples, staid business men, who are prone to laugh whole heartedly, and the younger generation of Johnnies and Lillies, who applaud vociferously and between the acts exchange greetings with next door neighbors.

This element of congeniality and good fellowship is conducive of good returns, both at the box office and in the matter of appreciation exhibited at the finale of each act. Monday evening proved the truth of the foregoing, because the attendance was large, and every turn on the bill received its goodly round of applause, and in most instances old favorites were welcomed by a reception that must have caused them to believe that the gathering was the acme of approbation.

After the preliminary Pathe Weekly and a rousing overture, Mortimer, Tyrell and Holt, who claim originality for their "basket ball on bicycles" specialty, appeared, and with the aid of an agile announcer and their clever manipulation of the bikes, scored satisfactorily.

Following the trio, Glen Ellison stepped out, clad in evening apparel, and was greeted like a lost child. If memory serves correctly it has been some time since he has made his initial appearance at this house, and notwithstanding the fact that his turn is familiar in that it remains the same as in past years, he experienced no trouble in securing an encore.

The Meyakos, a Japanese novelty which includes contortion feats, balancing, singing and dancing, found ready favor with those present, and finished in a manner that was creditable. The addition of the cute youngster, who plays the violin and prances about boyishly, has materially aided this turn. The girls have improved considerably in their delivery of American songs, and their dancing is grace personified.

And then appeared Bob Webb and his valiant trio of jolly, jubilant, rotund harmonists, who made the building tremble from their vocal efforts. Song after song did this Primrose quartette warble, including "Memories," "Orange Blossom Time in Loveland" and others, only to find the assemblage insistent for more.

Wilbur Mack and Nella Walker and company found them in a receptive mood for bright comedy. The turn is artistically staged, and the situations are natural and capably handled. The waltz finale is a corking bit of showmanship.

With the patrons good natured, but restless, Shirli Rives and Ben Harrison followed the overture after intermission. The offering is programmed as a "travesty on bench acts," by Jimmie Barry, and is replete with "gags" that are witty. The couple make a splendid appearance, and the young man works hard, but the polish seems lacking, and it was not until the finish that the audience exhibited interest. Surprising to note this duo used a song that had been heard previously on the bill, called "We Can't Do Without 'Em," Daniels and Conrad, in conjunction with a piano and violin, were a substantial hit. In an unassuming manner the young men played their respective instruments with a skill that was not much short of wonderful. The repertoire included selections from grand opera, classical and everyday foot-stirring "rag" numbers.

Wm. Gaxton and company put over a "hit" in a comedy skit, reminiscent of Chas. Leonard Fletcher's "Nerve." Gaxton is a funny chap and possesses the ability to uncork comedy in a carefree manner that carries conviction. The action moves briskly, and the different roles are well portrayed.

Jack Wilson, assisted by Frank Hurst and Lillian Boardman, practically stopped the show. Wilson's doleful remarks were exceedingly funny, and his references to other acts on the bill as usual had them howling. Lillian Boardman and Frank Hurst fit into the turn nicely, both having voices of rare quality.

"The International Girl," a posing act, featuring costumes worn by each nationality, and a well developed young lady, closed the show and held ninety per cent. of the house in.

HARLEM OPERA HOUSE.

(H. SWIFT, MGR.)

Johnson and Wells sent the show off with a bang, doing their singing and dancing turn. With a newer repertoire of songs this act would be suitable for an early spot on most any bill. The dancing of the man is good and his "quadrille" specialty proves a hit.

Godfrey and Faye, man and woman, present a comedy sketch which, though cleverly played, lacks sufficient material to put it over. The opening, wherein a bow meter is used, can be dispensed with, as it does not help the act. A foundation is there, but it will require reconstructing.

Wylton Taylor and company presented a sketch that was reminescent of the play, "Kick In." The action is laid in the office of the Commissioner of Police, where a reformed crook is brought under the suspicion of possessing jewels known to have been stolen by a friend who had died. As he enters he lays a newspaper on the commissioner's desk, and is then searched. On failing to find the jewels the commissioner fearing exposure for inability accepts the crook's offer to get the jewels to the chief, providing the chief exonerates him and writes a letter to that effect. The chief complies, and the jewels are then disclosed, having been hid in the newspaper. The acting was fair, and the act should go good in houses where the audience is not acquainted with similar situations.

Sol Levoy sang "The Good Old Days Back Home," with slides, and cornered the encore market, singing the chorus four times.

Fe-Mail Clerks, carrying two men and seven women. The set depicts the interior of a post office, and opens showing six healthy specimens of American girlhood. The effeminate stamp clerk and colored porter put over some really funny lines. With another good number it should develop into a pleasing turn, as the members of the company are capable.

The hit of the bill were Barnes and Robinson, with their piano and singing. In a style entirely different from others they put over "I'm Saving My Love For You," "Your Wife," "If It Wasn't For You," "Not To-night, Josephine." The "Your Wife" song sounds like a real hit, though be it said to their credit most any song will go big for this team.

Hassan Ben Ali Arabs closed the show with their whirlwind pyramid and tumbling work.

Once Over.

PROSPECT.

(WM. H. RAYNER, MGR.)

Mme. Gravette and Lavondre opened with impersonations of famous men, each imitation being accorded the applause it deserved.

Florence Timponi rendered several songs in satisfactory manner, including "Sweet Cider Time, When You Were Mine," and "In Oregon." In her rendition of "Nation," she was at her best, and received the most applause, although she could have made more of the comedy opportunities offered by this song.

The sketch offered by Sophie and Harvey Everett, "Adam and Eve Up to Date," was surely one laugh getter, and the audience here appreciated it.

Crossman's Entertainers treated the audience to a musical melange, in which several new song numbers have been introduced since last seen. Each selection went over big.

Our Harmonists, three straight and a Yiddish comedian, provided a number of laughs with their comedy and songs. The songs included: "Good-Bye, Good Luck, God Bless You," "She's the Daughter of Mother Machree," and a yodling number, with which they finished in good style. They were enthusiastically received.

Scamp and Scamp, in an acrobatic offering, completed the vaudeville bill to good advantage, and the fourteenth installment of "Graft" followed and interested. *Emil.*

COLUMBIA CONCERT.

A quick-fire bill was rushed through Sunday afternoon.

The skating bear performed well on rollers, and cut the outeredge and spread the eagle *a la* Charlotte.

Bert and Lottie Walton were well liked for their singing and dancing.

Gwynne and Gossett, in an old homestead setting as an aged farmer couple, sang "Down on the Farm" and "Same Old Girl," with organ accompaniment.

Tabor and Green, a colored team, one a dandy, the other a slouch, at the piano, put over some good operatic singing, a poker recitation, a funny laugh, a mother song, and then a yodel for a good finish to several bows.

Edwin Ford's Revue showed the popular dancer in his latest selections in footwork, ably assisted by four pretty girl "hoofers," each of whom contributed their particular solo stepping and united well in the ensembles. A snow scene at the finish called for a fur-trimmed dancing suit for Edwin, and sweaters and caps for the girls.

Duffy and Lorenz were Duffy formerly of the Wintergarden, and a classy little Lorenz girl, with a high voice. They opened the act with a tilt while mailing to each other letters, which they get back from the postman, and which they sing to the audience. Duffy's delivery is accompanied by a nifty little whistling chorus. "When I Get Married To You" was a good number.

The Marco Twins, as the long, skinny girl in red, who ties herself into a human knot, and little Howard, with his jerky walk and falls, had them laughing all through to their knockout finish.

Sophie Tucker, happy and buxom as ever, had a fine reception and sang "Are You from Dixie?" "Siam," "Daddy Come Home," "Someone to Chase the Blues Away," "Wera in Wenice," a medley of her former successes, and "Wake Up America," which was a big hit.

The Parlows, parlor acrobats, had a fine routine of shoulder and hand work, from pedestals and otherwise, and done in their dress suits, the various tricks showed up well. Some twisters to shoulders were noteworthy. *Mill.*

AUDUBON.

(SAM MYERS, MGR.)

Monday, March 13, a good house, considering Lent, and a good running show was the verdict.

Four Kings (three men and woman), wire act, full of action all the time. Two of the boys make up as girls and do cake walking, jumping over tables and other novel stunts on the wire, and at finish got two bows.

Girl from Milwaukee sang three classical numbers. Her closing number, "My Hero," brought her back for four bows and speech.

Murphy and Nichols company (man and two women) got many a laugh with from "Zaza to Uncle Tom," and at finish got three curtains.

Andrew Kelly (in one) reminds one of the late J. W. Kelly, although his talk is new and up-to-date. He was the laughing hit of the bill. At finish took two bows.

Casson, Earl and Moran (two men and woman) is a classy singing and dancing act. Jim Casson certainly can put a number over. Miss Earl can sing and knows how to wear a gown. Moran, at the piano, can play. The opening number, "Hello, Hawaii," was a good starter. Miss Earl's single, "Last Rose of Summer," showed her voice. Casson's single comedy number, "On the Hoko Moko Isle," got a big hand. The finishing number, a dance, blended with the ballad, "You Are the Rose That Will Never Die," was put over big. This act will fit on any bill. Were accorded three bows.

Roy and Arthur (two men), comedy juggling act, with breaking of plates, was the big laugh, as of yore. At finish got two bows. *Sam.*

JEFFERSON.

(A. HEINRICH, MGR.)

The Monday matinee show, March 13, was well patronized, Kane and Sinclair opening with their singing and talk act. The songs, "I Think We've Got Another Washington," "On the Bay of Bom-Bom-Bay" and "It's Leap Year," were well delivered. The talk needs fixing, as the repeats take up time that could be used to advantage.

Ruby Cavelle and company, in their singing, dancing and music specialty, found the going rather hard in number two spot. This act has been reviewed before, and is usually a winner, proving this by turning what threatened to be a frost into appreciation.

Kimberly and Arnold followed with their singing and talk act. This pair have the greatest asset an act can possess, personality. The songs rendered were: "Let the Ladies Have Their Way," "You Can't Get Along When You're With 'Em or Without 'Em," "Peggy Malone," "The Letter That Never Reached Home" and "All I Can Do Is Just Love You." The man has a pleasing voice, being forced to encore the "Letter" song. This couple can be counted on at all times.

"The Society Question" was offered by Charles McDorald and company. Two men and two women are the interpreters of this sketch, dealing with the most difficult problem on earth, "the social evil." It opens with the visit of an influential society suffragette worker, who has called on the chief of police in reference to the arrest of a sailor who had insulted a society debutant. The chief, in his conversation, advocates the re-installation of the segregating system, abandoned through the interference and objections of the suffragists, on the ground that respectable women would not be insulted under this arrangement. The sailor is called in, and his speech not only strengthens the chief's argument, but reflects on the society debutant's dress and manner. Next the debutant is called, and appears in the dress she wore when insulted. The dress, as the chief expresses it, leaves little to the imagination. The ensuing conversation shows that under the prevailing conditions, the actions, etc., of this set invited insult,

and as a result the sailor is acquitted. It is a difficult playlet, delicately handled, but seems much too deep and dangerous for vaudeville.

Frank Westphal, after his usual announcement, informing the audience of his lack of ability, proceeded to register a solid hit. The comedy used is always good for laughs, and "Wake Up America," as a closing song, proves a "clean-up."

Middleton-Spellmeyer and company were thoroughly enjoyed in their sketch, "A Texas Wooing." The act remains practically unchanged, and the man's solo pleases. Here is a turn that seems to improve as it grows older.

Marshall and Tribble in their black face singing, talk and dance act, filled in nicely.

Ed. Gingrass and company, heavy weight jugglers, closed the vaudeville portion of an excellent bill. *Once Over.*

AMERICAN.

(CHAS. POTTSDAM, MGR.)

Monday afternoon, March 13, a good size house, with a show that was not up to the standard, two acts working from the audience. Hit of the show was Wilson Bros., second honors going to Grey and Old Rose.

Shayne and Meyers (man and woman), piano and singing act, in one. Have a good routine of songs. Their opening number, "Hello, Hawaii, How Are You?" started them rapidly. Miss Meyers' single at the piano, "Mother's Rosary," got a hand. The man's comedy number, "Nay, Nay, Pauline," was liked. A double, "It's All a Dream," was applauded. Closed with "Scaddle-De-Mooch," which brought them back for two bows.

Lex Neal is doing a single, assisted by a plant in leader's chair. The opening song, "Loading Up the Mandy Lee," is a fast rag. The talk with leader was a bit weak. Comedy song, "The Kid's Clever," was good. "We Got a Boarder" got the laughs. An effeminate number, over done, "The Life of a Fireman," wearing red hat and coat, just got by. Solo dance at finish got him two bows.

Cycling McNutts (three men and woman) is full of pep. The "drunk" worked hard, and the little lady in the act was on the go all the time. They ride well on bicycles, and the acrobatic work of one of the men stands out. At finish received two bows.

Charlie Case sang a mock ballad, then spoke about father. He made them laugh. His quiet way of working was his asset. Took one bow.

Corinne Snell and company (three men and woman), dramatic act, with a capable cast of players. Miss Snell worked hard throughout act, and was given two curtains.

Floyd Mack and Maybell (man and woman), special drop in one, worked all the time. Mack, in the audience, "spilt" some cross-fire talk with Maybell; walked on stage from orchestra seat and did some talk. His dancing stands out for a chubby fellow. Miss Maybell's single, "There's Room Under the Old Apple Tree," was liked. Their double, "Disposition," got them three bows.

Grey and Old Rose (man and woman), singing and dancing act (see New Acts), were awarded three bows.

Wilson Bros., with talk and songs, ran away with the show. They were a riot. Four bows.

Two Kanes (two men), perch and ladder work. Young man as top mounter does some clever tricks, and at finish got two bows. *Sam.*

PROCTOR'S FIFTH AVENUE.

(WM. QUAID, MGR.)

The Raymond Sisters opened the matinee show on Monday, March 13, and regardless of this handicap won out. (See New Acts.)

Geo. C. Davis, on in number two spot, caught his audience early, and held them. George seems to be getting back into his stride and should have things his own way soon.

"The Might Have Beens" is a sketch that will bring tears to the eyes of many married folks who are in a similar predicament. The couple who have not been blessed with any children are visited by two mythical children, a boy and girl. The children show the couple all the joy that might have been and then disappear. Though at first disappointed and despondent they later realize that their joy lies in helping the orphaned children who need the love that is stored within them. While the story is improbable, the capable acting of the man, woman and two children offsets this drawback.

Felix and Hope, playing their song and dance act, were enjoyed. As usual the dancing was a decided hit, and it can be safely stated that there are few performers who can touch this young fellow's particular style. The girl is pretty and graceful, and handles her allotment capably. A very cleverly constructed medley composed of popular songs and the "drunk" dance, by Felix, deserve special mention. The act is one that should be a feature on any bill.

John Henshaw and Grace Avery, in their bits of vaudeville, convinced the audience that the "old school" also taught a thing or two. The restaurant scene was funny but the taxi bit landed them a solid laughing hit. The two remind us of a meerschaum pipe, they look better as they get older.

The Lucky Number had them guessing whether it was a show or an act. Your money back if you don't like it would be a safe bet for the manager. (See New Acts.)

Jim and Betty Morgan tackled a real job when they followed the above act, but when they left the stage no one questioned the right of their being there. "I'm Getting Older Every Day" is a bit reminiscent of a recent hit, but it goes over very nicely. "When Those Eyes of Northern Blue Salute the Eyes of Southern Grey," and the "Violin My Great Granddaddy Had," with a Hawaiian medley, completed the songs. The violin solo and flute and guitar duet can be considered specialties in themselves. The act will prove a solid hit on any bill.

The Pederson Bros. closed the vaudeville with the neat gymnastic act. The boys do one of the best closing acts seen at this house in some time. *Once Over.*

NEW VAUDEVILLE ACTS

"The Lucky Number."

30 MIN. SPECIAL SETS.

Fifth Ave. (March 13).—"The Lucky Number" can be almost called a play, as there is sufficient plot and comedy present. The act carries twelve people and opens in the dining room of a young married couple. The husband, who has been disinherited on account of his marriage, finds that after a three weeks' search for employment, the only opening offering itself is the purchase of a drug store, and all that is needed to consummate the deal is $500. The fact that his finances amount to only $1.75 and his good health, does not dampen his optimism. They decide to attend a show, but the little balance dwindles away as creditors come and collect their bills. Minus sufficient money to see a show they decide that church is cheaper, and go to hear the new choir. The scene shifts to the exterior of the church, and the couple, when about to enter, decide that they had better sit on the steps and avoid the contribution plate. While seated on the steps the manager of a new theatre enters and gives away tickets for the opening performance to all passers-by, and the couple manage to pass by. The following scene depicts the stage of the new theatre, and in the audience is seated the couple. Announcement is made that ticket stamped with the lucky number seven will win a $300 prize. The young husband holds the number. The finale should be strengthened, as it is the only spot that misses fire. The singing of the choir and the acting of all participants was far above par. *Once Over.*

Shirll Rives and Ben Harrison.

15 MIN. ONE.

Colonial.—In what is purported to be a travesty on bench acts, this couple occupy fifteen minutes of time telling gags, kidding the orchestra leader and using a few song numbers.

Entering, the youth, carrying a bench, makes known the fact that he is seeking a girl to assist him. Property man appears and demands bench. Exits as girl comes on. Fly conversation follows, with the youth employing the familiar "nut" methods in speech and action. A few solos are interspersed, with the girl exhibiting a pleasing soprano voice, but the boy's efforts are not taken seriously. More fly conversation, followed by a duet that puts the offering over nicely. *Frel.*

Raymond Sisters.

16 MIN. FULL STAGE.

Fifth Avenue (March 13).—With the aid of two baby grand pianos and a parlor set these girls have constructed an act that registered big in the opening spot on the above date. They open with the "Simple Melody" song, and go into what they term "The Desecration Rag," a rag medley of classics such as "Humoresque," Lizt's "Sonata," etc. The playing throughout is excellent, and in a spot further down on a bill the act should go over for a "clean-up." *Once Over.*

Carrie De Mar.

35 MIN., FULL STAGE.

Palace.—Carrie De Mar, in making her return to vaudeville after an absence of some three years, is offering, with the assistance of a company of three, a breezy sketch, called "Quick Action," for the first time in New York. At the conclusion of the skit, Miss De Mar also renders two songs, both of which should be eliminated, as her act runs too long.

At the Monday matinee, March 13, Miss De Mar received quite some success with her sketch, which is a cleverly constructed little playlet, full of action from the rise of the curtain until the finish. The curtain drops and the audience are made to believe that she is finished, when, to the surprise of everybody, she again appears and offers a song that met with only fair favor. Not content with this setback, after going over big with the sketch, she offers another song, her well known "Drink" number, and whether it was because she was suffering from a cold, the audience did not take kindly to her endeavors and she suffered greatly.

Miss De Mar's act finishes when the curtain falls on her playlet, and she is making a big mistake in trying to do two acts in one.

The sketch is good enough and well played to send it over the route without the songs. Her supporting company is good, each member playing his role in a capable manner. *Jack.*

Wm. Gaxton and Company.

17 MIN. FULL STAGE.

Colonial.—Gaxton (Hornblower) a young attorney, is unsuccessful in securing clients. His fiancee (Edith Speare), who acts in the capacity of stenographer in his office, threatens to leave his employ and break the engagement unless he becomes a business man. Through a chain of amusing circumstances, which contain an arrangement for money over the phone with a wealthy uncle, and the acceptance of a proposition from a grouchy millionaire who desires to purchase a lease from a poor widow, and the finding of the young attorney's wallet, the act arrives at a logical finale. The action is of a brisk order, and the situations are ausming and capably handled by the cast, which, individually and collectively, is good.

Gaxton has a splendid idea of comedy values, and possesses a personality that is likeable. *Frel.*

Grey and Old Rose.

14 MIN. IN TWO.

American (March 13).—A special set, in two, with old rose and grey coloring, man and woman dressed in Colonial dress. Their opening number, "Take Us Back to Those Days of Yore," was a good starter. They both dance well when they finish this number. They have a dressing room back drop. The lady is a very clever dancer, and they both work hard. This act will fit on any bill. *Sam*

Empire (Charles Frohman, mgr.)—"Margaret Schiller," with Elsie Ferguson in the title role, began an engagement at this house, replacing Maude Adams. The original cast has been retained.

KORNHEISER COMES.

Phil Kornheiser, directing mogul of Leo. Feist's professional forces, East and West, came to Chicago late last week to supervise the campaign being conducted by Rocco Vocco. Does this mean more Feist hits for Chicago?

FORSTER "HITS THE TRAIL."

F. J. A. Forster, the hustling publisher-jobber, has a song that's making good in "I'm Going to Hit the Trail," but he's hitting the trail for more exceptionally strong material, a new number from Terry Sherman's pen coming in for a big share of his attention.

WATCHING IT GROW.

President Wm. McKinley and Manager D. W. Foster take no small degree of pleasure in watching the McKinley Music Co.'s mammoth catalogue grow. Under the Root imprint the firm is now publishing many numbers in great demand, including such popular hits as Henri Clique's "La Seduccion."

BIG SALES.

Jobbers say M. Witmark & Sons have an exceptionally big batch of numbers that are meeting with more than the average demand. Local Manager Quigley declares that the firm has revolutionized the publishing business, because it has developed not only big present hits, but keeps up an equally large sale on standard and semi-standard numbers. All the Witmark editions, from production, through standard, to popular—are selling out almost as rapidly as printed up. No wonder that picture of Julius Witmark, in the Chicago office, bears such a broad smile!

SPEED BALLAD.

Ballads move slowly, as a rule, and it takes a long time to make one popular. But "Adair" proved a sensational exception to the rule. Now it looks as though L. Wolfe Gilbert has hit upon another lucky exception for the Stern catalogue, in "I Love You, That's One Thing I Know," which acts are taking kindly to.

BUILDING COMES BACK.

The Randolph Building is coming back strong as a publishers' headquarters. Within recent weeks new publishers have moved in, Eastern firms have re-established Chicago offices—and firms heretofore located elsewhere have found the attractions of the building too strong to resist.

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

ELECTRIC LIGHTS ARE ROOT OF EVIL.

DIFFERENCE OF OPINION BETWEEN MANAGERS AND PERFORMERS AS TO REAL FUNCTION OF ILLUMINATION MAKES SONG ADAGE TRUE.

"THERE'S A BROKEN HEART FOR EVERY LIGHT ON BROADWAY."

(*Special to* THE CLIPPER.)

CHICAGO, March 13.

Little did Thomas Edison realize, when he bequeathed the perfected incandescent light to posterity, that he was also favoring the amusement world with a *casus belli* that would keep ill feelings at the boiling point for many moons to come. Nevertheless, it is an open secret that the alluring electric lights which beckon prospective patrons to theatres—especially vaudeville theatres—are the cause of no end of internal dissension.

Every few weeks, in Chicago and other large cities, an act (on a bill which has been extensively advertised) refuses to work on or after the opening performance, because the electric lights in front of the theatre are devoted to other acts on the bill. Frequently a headliner is angered and refuses to work, because an assistant is accorded equal "electric light" honors. The managers think they are the ones to decide which names will bring the most money to the box office when illuminated out in front; the act which feels it is on a bill (after a long struggle for recognition) because of incomparable excellence in a given class of work, cannot understand why other acts should be given frontal prominence, while all laudatory comment respecting itself is confined to meagre program mention. Hence the frequent walk-outs.

"It is ridiculous to suppose that the performer, who has nothing at stake but the doubtful value of his time, should determine the lettering of the display sign in front of the house," said a prominent manager recently, "when everybody knows the manager's judgment is based on sound business principles, and that his business acumen would lead him to choose the act or acts likely to bring the people to the box office."

This argument seems sound, but the prominent performer responds to it by saying: "You have seen the way some of these loudly touted foreign acts fail miserably, after they have been billed prominently and permitted to monopolize the fixtures in front; whereas, the clever American performer, who really entertains the patrons of the house, has to rest content with a minor position on the bill and far less salary." Other performers say, "It would be all right to trust to the opinion of the management, but how many managers possess real critical judgment? All a performer has is his or her reputation, and when that's shoved in the background, one must stand up and 'holler' unless one wants to be swallowed up into oblivion."

And so the altercation goes on. Some managers suggest the "black list" as a remedy for headstrong performers, but there are opposition circuits that eagerly welcome a condition which would place feature acts "at liberty."

"The whole trouble originates in the fact that no performers can play out an entire route without hitting a spot where he will be the best of a bad bunch," was another manager's explanation of the situation. "Once he gets a picture or his name in electric lights, even if it's only at Spodunk Centre, he wants his name displayed in the big cities—no matter who's on the bill. Figure it out; how many acts are there playing vaudeville who can bring people to the theatres on the strength of their individual names, unassisted? I can count them on one finger."

While nobody has a conclusive solution for the problem, it frequently has been hinted that the whole thing rests with the calibre of the house manager. "A clever house manager can make an act think he's doing wonders without sacrificing the lights," is the way a member of a big booking circuit expressed the proposition. Meanwhile, as the song truly states, "there's a broken heart for every light on Broadway." Edison is great, but the man who solves the new "light" problem for vaudeville will prove greater.

LAURA ROTH is at present rehearsing a new single singing and talking act, which will be announced in a few weeks.

CONSIDERABLY TANGLED.

The affairs of the Auditorium Theatre, Chicago, are considerably tangled, Director Campanini resorting to extreme measures within recent days to assert his authority. Among these was the complete changing of door locks. Charges and counter charges are growing out of the controversy, John C. Shaffer claiming he alone is responsible for the lease guaranteeing $100,000 annual rental. Shaffer has ordered a complete clean-up of the premises, but the local authorities have refused to comply, because they claim several other guarantors of the lease, including Harold F. McCormick, John G. Shedd and Charles G. Dawes, have as much to say about things as Shaffer.

Campanini is maintaining a dignified silence, refusing to make a statement until the situation clears up somewhat. The lease was originally awarded Klaw & Erlanger, who transferred it in 1909. The future of grand opera in Chicago is anything but guaranteed under the hazy conditions now in vogue.

MANAGERIAL SHIFT.

Chicago's Rialto was treated to a little surprise last week when Joe Bransky (formerly manager of the La Salle Opera House) was installed as house manager of the Colonial. Norman Field, who held the house reins of the Colonial until Bransky "got on the job," is now manager of the Studebaker. Both houses are devoted to motion pictures, after vari-colored ventures in legit.

ANOTHER BRIDE.

News is flashed from Los Angeles that Joseph E. Howard, the vaudeville star, who achieved a great reputation as a musical comedy composer, married Irma Kilgallen, of Chicago, who got into the limelight some years ago because of her troubles as the wife of Count de Beaufort. Joe has been married several times, Ida Emerson and Mabel Barrison having respectively held the position of "queen of his heart."

BANKRUPT.

Edward O. Alvord, of the Western Vaudeville Managers' Association, filed a petition of voluntary bankruptcy in the Federal Court of Chicago, last week, scheduling his assets at $78, with liabilities aggregating $36,660.

CABARET RECRUIT.

Buster Sanborn, who used to be called "the youngest soubrette in the show business," is meeting with great success as a cabaret feature entertainer in Chicago. Buster, however, will soon desert cabarets for a production which is now rehearsing.

LOSES AUTO.

Babe Thornton, of the sister team, Dolly and Babe Thornton, reported the theft of her big Hudson 6, which disappeared from the front of the Boston Theatre, on Clark Street, Chicago, last week.

APPRECIATED GIFT.

Charles Kohl made the Academy, Chicago, more beautiful, and Manager Joe Pilgrim happy by donating two beautiful oil paintings for the inner lobby. The Academy has been a storm centre of good vaudeville almost since this form of entertainment originated in Chicago.

C. WILSON REED, formerly connected with the Chicago office of M. Witmark & Sons, as a piano player, is now acting in the same capacity for Shapiro, Bernstein Co.'s Western office.

SAM "ORIGINAL" ROWLEY is now appearing in a new act, entitled "The Duke of Duke's Mixture," written by J. Brandon Walsh.

MARCH 13.

March 20—Margaret Anglin will begin an engagement at the Princess in a revival of Shakespeare's "The Taming of the Shrew." Lawson Butt will be the Petruchio to Miss Anglin's Katharine. "Twelfth Night" also will be acted during the engagement.

March 20—Ethel Barrymore will bring to Powers' Theatre "Our Mrs. McChesney," George V. Hobart's footlighting of Edna Ferbers' "Roast Beef Medium" stories. William Boyd, Donald Gallaher, W. H. St. James, Mildred Barrett and Gwendolyn Piers are in the cast.

March 21—Edward Hugh Sothern will begin Sutro's "The Two Virtues," at the Blackstone. Alexandra Carlisle is his leading woman.

March 26—Wilton Lackaye, Kitty Gordon, Emily Ann Wellman, Cyril Scott, Effingham Pinto and Kathleen Clifford will appear at the Cort in the first performance of a new play by Wm. Anthony McGuire called "Everyman's Castle."

April 10—Yvette Guilbert, a celebrated *diseuse*, will come to the Blackstone.

April 24—William Faversham and Margaret Anglin will act Shakespeare's "Romeo and Juliet" at the Auditorium.

CHICAGO (John J. Garrity, mgr.)—"Town Topics," second week.

POWERS' (Harry Powers, mgr.)—John Drew, in "The Chief," second week.

BLACKSTONE (Edwin Wapler, mgr.)—"Rio Grande," second week.

GARRICK (John J. Garrity, mgr.)—"Experience," twelfth week.

ILLINOIS (A. Pitou Jr., mgr.)—Montgomery and Stone, in "Chin Chin," seventh week.

PRINCESS (S. P. Gerson, mgr.)—"A Pair of Silk Stockings," tenth week.

OLYMPIC (George C. Warren, mgr.)—"So Long, Letty," fifth week.

VICTORIA (H. C. Brolaski, mgr.)—Week 12, "Any Man's Sister."

IMPERIAL (A. J. Kaufman, mgr.)—Week 12, "Along Came Ruth."

CORT (U. J. Hermann, mgr.)—"His Majesty Bunker Bean," nineteenth week.

HAYMARKET (I. H. Herk, mgr.)—Week 12, stock burlesque.

COLUMBIA (Wm. Roche, mgr.)—Week 12, the Girl Trust.

GAYETY (R. S. Schoenecker, mgr.)—Week 12, the Tempters.

ENGLEWOOD (Edw. Beatty, mgr.)—Week 12, the Record Breakers, with Jack Reid.

STAR AND GARTER (C. L. Walters, mgr.)—Week 13, the Social Maids, with George Stone and Etta Pillard.

LITTLE (A. Browne, mgr.)—"The Charity That Began at Home," seventh week.

NATIONAL (J. P. Barrett, mgr.)—Week 13, "Along Came Ruth" (stock).

NO NEW SHOWS.

No new loop attractions of straight dramatic flavor are claiming attention in Chicago this week, all the current attractions adding at least one week to their "lease of life."

STOCK PLAYERS CELEBRATE.

The Chester Wallace Players, at the Warrington Theatre, Oak Park, Ill., produced "Rebecca of Sunnybrook Farm" last week. Business was so good all week that an extra matinee was put on Saturday morning, March 4. At the regular Saturday matinee about five hundred people were turned away.

After giving three performances of the bill on Saturday, the entire stage force, actors and stage crew were entertained at an impromptu lunch, served by Mrs. Ed. S. Davis, wife of the theatre's publicity manager. Those present were: Margaret Merriman, Dorothy Sutton, Nellie Tallman, Maude Moore, Mrs. Davis and her mother, Mrs. Walker, Mrs. Roy Dale, Chester Wallace, Chas. D. Brown, Fred Reto, Phil Heggee, Ira S. Moore, Ed. S. Davis, Roy Dale, Wm. Markham, "Bunny" (the property boy), Mr. Walker and Paul Bonin, the treasurer. The stock is playing "The Old Homestead" this week.

DOT MARCELL, at present appearing in one of the popular houses in Louisville, will shortly open on a tour over the Amy Cox time through the South.

WHAT NEIGHBORHOOD HOUSES OFFER.

FINE BILLS VIEWED AT CHICAGO'S OUTLYING VAUDEVILLE THEATRES—DETAILED REVIEWS OF ACTS SEEN.

CHICAGO, March 11.

The vaudeville offerings seen at Chicago's outlying theatres during the week just closing have one big advantage over the shows at the Loop houses devoted to the same field—that is the bills are just half as long and, instead of rushing for the exits before closing acts get a chance to show what they are worth, most of the audiences remain seated until the final fall of the curtain. For this reason, there are many famous closing acts playing the outlying houses, while the Loop auditoriums claim but few.

Most of the bills revealed (a careful review of which follows herewith) are quite up to the high standard maintained at Chicago neighborhood theatres within recent weeks.

ACADEMY.

(Joseph Pilgrim, Mgr.)

A bill of real merit and melody was offered the patrons of the Academy for the first half.

Barnett Mayerick and company opened the show with a classy illusionist act, entertaining and mystifying. Barnett works in a fast manner, and is assisted by a beautiful female.

Cross and Mooney offered "Syncopation in Moderation," one of the neatest singing and dancing acts that has appeared in this house.

Castle Davis Trio, in a high class musical and singing act, scored instantly. The little lady, who is pretty, possesses a splendid soprano voice, and is a little genius with the saxophone. The young man, who plays the piano, is blind, but that doesn't stop him in the least, as he is a superb musician, demonstrating exceptional skill. The other male member plays a saxophone in an artistic manner. They were the hit of the bill.

Wm. Morrow and company secured the comedy honors of the evening with a comedy skit, entitled "On the Country Road."

Richard Wally and company closed the show with a good routine of juggling. *Block.*

(LAST HALF.)

Gilfain Trio, two ladies and a man, billed as "Clever Scotch Entertainers," were entertainers all right and proved it by the way they went over. This house is known for its coldness toward artists, and when one scores a hit, it can score the same in any house. They offered a routine of singing, talking, dancing, piano and bagpipe playing, in a select manner. Had the act been in the centre of the bill they would have stopped the show.

Haney and Long (comedy singing, talking and piano playing) took up the lively start left by the previous act, and kept it up all through their act. They sang two published numbers, "Jelly Roll" and "You're Always Welcome at My House," and put them over in great style. As dancers these people are wonders. The lady is very eccentric in her work. They closed with an eccentric dance.

Frances Pierlot and company offered a farce comedy sketch, entitled "I Died," which was a scream. The act shows how a deceitful wife is full of joy to find her husband dead, and his best friend making love to her beside the corpse. They go into a line of talk about their future, only to find that the man is not dead at all. When he gets up, the entire cast drops dead. Great climax, put over by four real performers.

Lillian Watson entertained with songs.

Tune's Daughters, the feature act, closed the show to solid rounds of applause. *Block.*

AMERICAN.

(E. Louis Goldberg, Mgr.)

Eva Fay was headlined for the entire week, holding special matinees for the ladies. In answering questions from various people Miss Fay not only gives them answers, but adds a little humor to make things pleasant for all.

Spissel Bros. and Mack opened the show.

Fern and Zell, "A Southern Honeymoon," a typical big time offering in black and tan, on second, scored from the start. The lady in the act, beautiful in figure and face, wears gowns that are rarely seen in family vaudeville houses, and possesses a pleasing voice for songs and talk. The male member, in blackface, is a good comedian and dancer, and they work together in a real give and take manner.

Homer Lind and company, "The Singing Teacher," had the house in a fit of laughter all through the act. Homer has a sterling partner in the little lady. The expressions on her face are simply wonderful, and when she tries to sing there is no end to the laughter that comes from the crowd. The act closes with Homer singing and the lady playing an obligato. They were forced to take an encore.

The Great Lester scored a hit, and entertained the audience in a satisfactory manner. *Block.*

(LAST HALF.)

Cummin and Seaham opened the show with an eccentric line of tumbling and hat juggling. Took two bows and left the audience well pleased.

Fairman, Walters and Sullivan, singing entertainers, on second, went over big. The act was awarded a big reception on their opening, and well deserved it. Each man put over a solo number, with Sullivan at the piano. Fairman sang "Don't Bite the Hand That's Feeding You." The act works a bit new, but in about a week's time it ought to be a worthy offering.

Princess Ka (female impersonator), assisted by a young girl, offered a routine of dances

Morris and Allen duplicated their former success around Chicago by walking away with the evening's honors. *Block.*

WINDSOR.

(D. L. Swarts, Mgr.)

A good sized crowd was in attendance for the first show Wednesday night. The bill was made up of good material, and each act received its share of honors.

Zamato and Smith (comedy bar act) opened the show with a good routine of work, and perform daring deeds in mid-air.

The State Comedy Four, harmony singers and fun makers, sang "Mother's Rosary," "Sweet Cider Time" and several other popular numbers. They also have a good line of comedy talk which draws applause.

Dunbar and Turner had things their own way from the start. This team has played almost every house of account in Chicago and always scored a big hit.

Chas. J. Carter put on two acts, "The Lion's Bride" and a routine of magic, holding both third and closing position. The audience showed its appreciation by remaining until the very last trick was completed. *Block.*

THALIA.

(Tom Murray, Mgr.)

The headliner for the week was none other than Nellye De Onsonne, a clever little lassie who has been a hit of every bill she appeared on in the last month or so. Nellye is assisted by Roy Ingraham, who makes a fine appearance at the piano. Nellye sang almost every popular song there is on the market, but still the audience wanted more. "Good Old Days Back Home," "Don't Bite the Hand" and "Mother" were three of the hits she used.

Two Malcomis (jugglers) opened the show with a good routine, and were heartily enjoyed.

Medley and Moyse (two men singing and talking) registered from the start.

Victor and Evelyn present a neatly dressed singing, talking and dancing act. Miss Evelyn is a good toe dancer, and possesses a fairly good voice. Victor, who looks like a Beau Brummel, has a splendid voice, and renders a ballad in a select manner.

John P. Reed and his Hen Party closed the show in real minstrel fashion. The Misses Hooper, Ellis and De Costa deserve special mention for appearance and voice. *Block.*

GRAND.

(Wm. A. Johnson, Mgr.)

The Jackson Family and Montgomery, McLain and company held prominent places on the big electric sign in front of the theatre the first half of the week.

Carlotta, a contortionist, opened the show.

Richard Hamlin, a young man dressed entirely in brown, sang and talked about himself—and then offered a routine of dances. He has a good way of putting over his line of goods, but the act runs a little too long.

Montgomery, McLain and company (two men doing black face, and a young woman dressed in male attire, working straight) kept the crowd in a continuous uproar. They carry two special drops, first showing a farm scene and second the Geo. M. Cohan Theatre on Broadway. They work with ginger, and scored the first hit of the evening.

Clayton and Lennie delivered a lively line of chatter, put over in a really humorous manner. Clayton is a great straight man, and has a fine partner in Lennie, who plays the Englishman.

Gay M. Jackson presented the Jackson Family, five pretty and well formed girls who work at a lively clip. The act, far above the average bicycle act, is worthy of attention. They received a big reception, and no one left the theatre until the final fall of the curtain. *Block.*

(Last Half).

Three Anderson Sisters, in songs and dances, started the bill off in an artistic manner. The girls open with a song, and then go into a routine of dances. They wear pretty costumes and make their changes in full view of the audience. One little lady, in sailor costume, offered a sailor's eccentric dance, which the audience liked. They also do a dance while jumping the rope. They close with an eccentric dance with one lady falling in the trunk with her limbs dangling in the air. It's a pretty act, but doesn't belong in opening position.

Green and Pugh (colored), singers, talkers and dancers, filled in nicely.

Montgomery, McClain & Co., held over for the balance of the week, repeated their former success.

Claudia Coleman, in "In Types of Women," makes a pretty appearance, and is also a good talker. Her act is interesting from start to finish. Her impersonations consist of a woman before and after marriage a waitress in a cheap lunch room and how different women wear hats. She closes singing "Spark of Love" as lady with a cultivated voice would sing it; also how a cabaret entertainer would put it on.

Four Flying Valentinos closed the show. Their deeds in mid-air are wonderful and the audience "gasped" at each trick. *Block.*

WILSON (Last Half).

(M. Licalzi & W. H. Buhl, Mgrs.)

It would be hard to imagine a much better five act bill. Wilson and Aubrey (comedy horizontal bar and burlesque wrestling) worked with vim and dash. Their bar work is superb, and the mock wrestling would make anyone laugh.

Dale and Boyle come on as a man and a lady, singing "Crazy" double, then the "lady" runs into "Love, Here Is My Heart," put over with wonderful soprano flourish. They close with "Loading Up the Mandy Lee." The lady proves to be a female impersonator, much to the surprise of the audience.

Franzika Heinrich rendered classic selections on the piano.

Bessie Browning was the individual hit of the bill, her special songs getting many laughs because of her ability to impersonate any kind of character type, including Tanguay and Foy imitations.

"The Co-Eds," with seven chorus girls and a clever comedian, supported by a solemn working straight, closed the bill. *Caspar.*

DE LUXE ENTERTAINERS.

A splendid array of entertainment can be seen at the De Luxe *Cafe* every night. The *cafe* is well known among show folks who have been in the habit of spending a few pleasant hours there almost every night. The entertainment consists of Laura Roth, a charming lassie who renders both ballads and character numbers that would fit a king's taste. Dora Belliter, who has been appearing at this *cafe* for the past four weeks, is one of the home guards, and is noted as a high class singer. Dorothy Dean is the popular ballad singer, and there is no limit to the amount of applause she receives when she sings "I'm Going to Hit the Trail." Chas. Marsh, in character songs, is well known in the vaudeville field as one of the neatest entertainers that has appeared around Chicago in some time. Buster Fries, who entertained in every leading cabaret show in the city, has been added to the list. Buster is not only an entertainer of merit, but has a following as well. Doxie Emerson adds a new face to Chicago, and a pretty one at that. Doxie and her solo dances go over like a shot from a cannon. Florence Creedon entertains considerably with her piano solos, and acts as accomplaint for the singers. Joe Suchomski and his wonderful selection of musicians make up the balance of the program.

CHICAGO ACTORS MEET.

There is a possibility of the Actors' Equity Association, the organization of the dramatic players, affiliating with organized labor. The meetings held in New York, Chicago, San Francisco and Philadelphia were for the joint purpose of stimulating interest in the organization and discussing such a move. When it was first printed that the Chicago meeting was for that purpose, Charles Stevenson, a member of the council and chairman of the Chicago meeting committee, indignantly denied the report, but on Tuesday of last week he received a telegram to the effect that the council had had a change of heart regarding unionizing and instructing him to have the matter discussed at the Chicago meeting.

The matter did not come up until other business had been transacted, and at first an effort was made to get the meeting to adopt a motion expressing confidence in the council and leaving the matter of affiliation with union labor organization in the hands of that body. The discussion brought out the fact that this was not the purpose of those at the head of the body who preferred to have the opinions of the members. John Drew, Richard Bennett, George Backus, speaking for Blanche Ring; Charles Abbe, Harry Lane and Raymond Kirke were among those who entered into the discussion. L. Andrew Castle, who represents the Chicago membership, called for Robert Sherman, president of the Mid-West Managers' Association, who referred to what John Drew was able to do at Rochester, Minn., where he called on the board of health to see that the place was cleaned before he would play, emphasizing the point that the prominent star could do things impossible to the player of less fame.

The meeting had been called for the purpose of stimulating interest in the actors' organization, and the matter of unionizing had not been considered by any of the speakers, who therefore hesitated to take a position. Unionism was distasteful to most of them, but it was explained that the matter had not been given consideration. Mr. Stevenson pointed out that the members of the council had evidently given the matter careful thought, and Howard Kyle emphasized a statement from the officers of the association in New York that "divergent views of council members into a unity of decision as to the trail out of the wilderness" had brought them to believe that "that trail is affiliation with organized labor."

The Actors' Equity Association will hold its general meeting in May, when the matter will be finally acted upon.

L. Andrew Castle, most active of the Chicago members of the association, called the attention of the New York artists to the fact that there were seven hundred ladies and gentlemen of the profession who made their homes in Chicago. He recited many complaints on the part of Chicago players for alleged unfair treatment at the hands of managers.

(In answering ads. please mention CLIPPER.)

ACROBATIC BURLESQUE A BIG HIT.

PUSS PUSS.

RATING.

Principals	Chorus	Costumes
100	100	100

Scenery	Numbers	Comedy	Olio
100	100	100	100

The Five Burlesque Acrobats by the principals, including Jean Bedini, Charlie Mac, Sidney Vincent, Ben Grinnell and Harry Jackson, provided the big scream of the show at the Columbia, Monday night. With the exaggerated motions of the average acrobatic troupe they mingled a lot of funny attempts at tricks, some of which succeeded, and it was voted a most entertaining novelty. Dressed in red tights, the "family" put over a big comedy hit.

"Puss Puss" is thoroughly entertaining throughout its two acts, with a lot of good specialties thrown in for good measure. The opening, with the girls in a sort of May pole exercise, was impressive, and the arrival of Jean Bedini, as the M. P. director, with his troupe of film actors, started the proceedings along the comedy line. Harry Jackson, as the Hebrew, was selected to act the Christian in the lion's den, and the trick lion in the trick cage was a good laugh maker, with Charley Mac doing the principal M. P. comedy.

Ben Grinnell was an eccentric professor in rather strong make-up. Davis Stafford was a colored porter.

Pam Lawrence, plump and active, was a pleasant sight, and gave a good account of herself in her vocal exercises.

Mae Holden was another valuable member, as Dolly Varden, and mingled in nicely with the routine of activities.

Helen Lorayne was the lady in tights who delivered the prologue, preparing the audience for what was to come, and then retreated behind the black drop. She also showed class in everything else she did.

A posing act for charity, with the three ladies as models, promised much, but was limited in extent of the view, but it served up good comedy.

"Dancing the Jelly Roll" was Miss Lawrence's introductory bit. Ben Grinnell's character work, as the old legit. who showed tragedy of the old school and acrobatic variety of the present, was well liked.

"Auntie Skinner's Chicken Dinner" was Mae Holden's offering, to several encores, and a rag song by Miss Lawrence also went over big.

"The Isle of Kokomoko" held them for a number of encores, as done by Miss Holden.

Al. H. Burton's Review was an added act, using a velvet drop with portraits of well known singers, with an opening for Mr. Burton's face. He sang like Olcott, in "A Little Bit of Heaven;" like Kelly, in his well known melodies; like John McCormack, in "She's the Daughter of Mother Machree;" like Lauder, in "Stop Your Tickling," and made up like Maggie Cline for singing "Mollie, Dear," assisted by the lady in various poses, including a real Yankee girl, and concluding with a pretty Scotch dance.

The Four seasons Ballet, by Misses Carter, Russell, Gilbert and Meyers, was a pretty tableau, and the other girls, as different cities, dates and characters, gave the stage another showy mixture of color. "Played by a Miltary Band," by Sidney Vincent and company, was a good closing number.

Davis and Stafford had a line of colored talk in comedy vein, and their songs, especially "In the Jail House Now." Although both were suffering from severe colds they worked and worked to the ever increasing applause. The "Doctor" song and "Uncle Rufus Harmony Band" also went well for them.

The second act opened with a fine yachting song, by the girls, and Mae Holden assumed a French dialect long enough to lead the "Parlevous" number, backed up by the thoroughly Frenchly costumed octette of show girls. Then came Ben Grinnell, as a Frenchman, who took up the insult offered the French girl, and had everybody fighting duels with swords, and also had them doing comedy target practice. The Four London Girls, renowned high kickers, went through their lively dances, and Bedini and Arthur took the occasion to easily ooze into their juggling act with Mac doing the comedy stunts. Jean received an apple full on the forehead in his first spearing attempt, but the other landed squarely on the prongs. The real juggling tricks were done with unerring precision. Then came the acrobatic work on the mat, as mentioned above, with Jean, with the big mustache, as the understander, and Harry Jackson as the thinnest acrobat in existence.

"When I Dream of Annie Laurie" was Mae Holden's Scotch offering, after the girls had been brought on with Edith Monroe playing the bagpipes; Miss Monroe also danced a real Highland fling.

"My Little Girl" was well sung by Misses Lawrence and Holden. A ourlesque on the trial scene in "On Trial" had Jackson as the judge, Charles Mac, as the child, and Ben Grinnell, as a lawyer, who had long conversations with the dummy jurors. This also proved a big laugh.

The cakewalk was an elaborate affair, presided over by Davis and Stafford, and everybody took part in the final parade, to the tune and action of "The Midnight Cakewalk Ball," to the slowly lowered curtain.

The chorus included: Mamie Marshall, May Meyers, Marie Gordon, Edith St. Clair, Freda Frances, Sadie Galvin, Ada Carter, Dolly Rogers, Edith Monroe, Dorothy White, May King, Bella White Ross, Anna Gibbons, Jule Russell, May Gibbons, Dorris Gilbert, Mattie Ross, May Brown and Ray Shirley.

The staff: Al. Lubin, manager; Arthur Harris, business manager; M. Zelenko, musical director; Henry Hoff, carpenter; Eddie De Vernon, electrician; Al. Marshall, properties. *Mill.*

SAM SCRIBNER, PRESIDENT.

The perspicacity of Sam A. Scribner, who has long been a dominant factor in the burlesque field, has been attested to by the confidence placed in him by his fellow managers in electing him president of the Vaudeville Managers' Protective Association, at a meeting held March 10.

THE PARISIAN FLIRTS.

Charles Robinson is at the Olympic, New York, this week, with his show, which also includes: Luella Temple, Dave Vine, Mark Wooley, Johnny Cook, May Bernhardt, Elizabeth Cooper, Duffy, Geisher and Lewis, and Freda Lehr.

TOWN TALK.

Barney Gerard has arranged to produce another big show on the Columbia Circuit next season, to be known as Barney Gerard's Town Talk, and promises a show that will be even more pretentious than any of his past efforts. Three prominent names will head the cast. It will operate on a franchise belonging to I. H. Herk.

THE MIDNIGHT MAIDENS.

With this show at the Columbia, next week, will be: Pete Curley, Norma Bell, Billy Walsh, Tony Shane, Rose Kessner, Frank Lynch, Bob Calvert, Jean Leonard, John Larkins, Ed. Beslan, and the Three Bullowa Girls.

THE BLUE RIBBON WINNERS.

This is the title of the show at Daly's, New York, this week, with Helen Hildreth, the boxing girl, and Princess Zeda added attractions.

THE GREAT JANSEN is a feature with the French Models at the Star, Brooklyn.

BERT BAKER'S Masonic friends of St. Cecile Lodge, F. & A. M., attended the show at Miner's, Newark, Thursday night, March 9, and after the performance the worshipful master, on behalf of the lodge, presented Mr. Baker with a handsome gold fob emblem.

GUS FAY has gone to Pittsburgh for stock burlesque.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Empire, Albany, N. Y., 13-18; Gaiety, Boston, 20-25.
BEHMAN SHOW (Jack Singer, mgr.)—Miner's Bronx, New York, 13-18; Orpheum, Paterson, N. J., 20-25.
BON TONS (Ira Miller, mgr.)—Park, Bridgeport, 16-18; Miner's Bronx, New York, 20-25.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Casino, Brooklyn, 13-18; Empire, Newark, 20-25.
BOSTONIANS (Frank S. Pierce, mgr.)—Orpheum, Paterson, N. J., 13-18; Empire, Hoboken, 20-23.
BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Gaiety, Boston, 13-18; Grand, Hartford, 20-25.
DAVE MARION'S (Bob Travers mgr.)—Gayety, Toronto, Ont., 13-18; Gayety, Buffalo, 20-25.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Casino, Philadelphia, 13-18; Palace, Baltimore, 20-25.
GLOBE TROTTERS (M. Saunders, mgr.)—Gayety, Montreal, Can., 13-18; Empire, Albany, N. Y., 20-25.
GAY NEW YORKERS (Harry Leoni, mgr.)—Hurtig & Seamon's, New York, 13-18; Empire, Brooklyn, 20-25.
GYPSY MAIDS (W. V. Jennings, mgr.)—Empire, Newark, N. J., 13-18; Park, Bridgeport, Conn., 23-25.
GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Empire, Brooklyn, 13-18; Colonial, Providence, 20-25.
GIRL TRUST (Louis Epstein, mgr.)—Star and Garter, Chicago, 13-18; Gayety, Detroit, 20-25.
HARRY HASTINGS (Martin J. Wigert, mgr.)—Gaiety, Washington, D. C., 13-18; Gayety, Pittsburgh, 20-25.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Colonial, Providence, R. I., 13-18; Casino, Boston, 20-25.
MAJESTICS (Fred Irwin, mgr.)—Star, Cleveland, 13-18; Colonial, Dayton, O., 20-25.
MANCHESTER'S (Bob Manchester, mgr.)—Gaiety, Pittsburgh, 13-18; Star, Cleveland, 20-25.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Gayety, Buffalo, 13-18; lay off 20-25; Syracuse and Utica, N. Y., 27-April 1.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Lay off 13-18; Syracuse and Utica 20-25.
MIDNIGHT MAIDS (E. W. Chipman, mgr.)—Casino, Boston, 13-18; Columbia, New York, 20-25.
MERRY ROUNDERS (Jas. Weedon, mgr.)—Gaiety, Detroit, 13-18; Gayety, Toronto, Ont., 20-25.
PUSS PUSS (Al. Lubin, mgr.)—Columbia, N. Y., 13-18; Casino, Brooklyn, 20-25.
ROSELAND GIRLS (Bob Mills, mgr.)—Gaiety, St. Louis, 13-18; Columbia, Chicago, 20-25.
ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Colonial, Dayton, O., 13-18; Empire, Toledo, O., 20-25.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Grand, Hartford, Conn., 13-18; Jacques, Waterbury, Conn., 20-25.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Gaiety, Kansas City, 13-18; Gayety, St. Louis, Mo., 20-25.
SOCIAL MAIDS (Joe Hurtig, mgr.)—Columbia, Chicago, 13-18; Berchel, Des Moines, Ia., 20-23.
SPORTING WIDOWS (Bob Simons, mgr.)—Empire, Toledo, O., 13-18; Star and Garter, Chicago, 20-25.
STAR AND GARTER (Asa Cumings, mgr.)—Palace, Baltimore, 13-18; Gaiety, Washington, D. C., 20-25.
SMILING BEAUTIES (Ben Harris, mgr.)—Berchel, Des Moines, Ia., 13-16; Gaiety, Omaha, Neb., 20-25.
SAM HOWE'S (Geo. R. Batcheller Jr., mgr.)—Empire, Hoboken, N. J., 13-18; Casino, Phila., 20-25.
TOURISTS—Jacques, Waterbury, Conn., 13-18; Hurtig & Seamon's, New York, 20-25.
TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Syracuse and Utica 13-18, Gayety, Montreal, Can., 20-25.
WATSON-WROTHE SHOW (Manny Rosenthal, mgr.)—Gaiety, Omaha, Neb., 13-18; Gayety, Kansas City, 20-25.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Star, St. Paul, 13-18; St. Joseph, Mo., 22-25.
AUTO GIRLS (Ted Symonds, mgr.)—Gilmore, Springfield, Mass., 15-18; Garrick, New York, 20-25.
BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.) Gaiety, Philadelphia, 13-18; Wilkes-Barre, Pa., 22-25.
BROADWAY BELLES (Joe Oppenheimer, mgr.)—Star, Toronto, Ont., 13-18; Savoy, Hamilton, Ont., 20-25.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Colonial, Columbus, O., 13-18; Youngstown, O., 20-22; Akron, O., 23-25.
BIG CRAZE (Joe Levitt, mgr.)—Corinthian, Rochester, N. Y., 13-18; Star, Toronto, Ont., 20-25.
CRACKER JACKS (Walter Greaves, mgr.)—Penn. Circuit 13-18; Gayety, Baltimore, 20-25.
CABARET GIRLS (Lewis Livingston, mgr.)—Binghamton, N. Y., 13, 14; Amsterdam 15; Schenectady 16-18; Corinthian, Rochester, N. Y., 20-25.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—

Gayety, Brooklyn, 13-18; Fall River, Mass., 20-22; Worcester 23-25.

CHARMING WIDOWS (Sam Levy, mgr.)—Garrick, New York, 13-18; Star, Brooklyn, 20-25.

CITY SPORTS (L. B. Sawyer, mgr.)—Youngstown and Akron, O., 13-18; Empire, Cleveland, O., 20-25.

DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Buckingham, Louisville, 13-18; Olympic, Cincinnati, 20-25.

FROLICS OF 1915 (Frank Lalor, mgr.)—Olympic, Cincinnati, 13-18; Colonial, Columbus, O., 20-25.

FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Wilkes-Barre, Pa., 15-17; Binghamton, N. Y., 20-22; Amsterdam 23; Schenectady 24, 25.

FRENCH MODELS (Harry Rose, mgr.)—Star, Brooklyn, 13-18; Yorkville, New York, 20-25.

GIRLS FROM THE FOLLIES (Gus Kahn, mgr.) Century, Kansas City, 13-18; Standard, St. Louis, 20-25.

HELLO, PARIS (Wm. Roehm, mgr.)—Gayety, Baltimore, 13-18; Trocadero, Philadelphia, 20-25.

HELLO GIRLS (Louis Lesser, mgr.)—Yorkville, New York, 13-18; Gaiety, Philadelphia, 20-25.

HIGH LIFE GIRLS (Frank Calder, mgr.)—Fall River and Worcester, Mass., 13-18; Howard, Boston, 20-25.

JOYLAND GIRLS (Sim Williams, mgr.)—Gayety, Minneapolis, 13-18; Star, St. Paul, Minn., 20-25.

LADY BUCCANEERS (Dick Zeisler, mgr.)—Trocadero, Philadelphia; 13-18; Grand, Trenton, N. J., 22-25.

MILITARY MAIDS (M. Wainstock, mgr.)—Academy, Jersey City, 13-18; Gayety, Brooklyn, N. Y., 20-25.

MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—St. Joseph, Mo., 16-18; Century, Kansas City, Mo., 20-25.

MONTE CARLO GIRLS (Jack Sutter, mgr.)—Gayety, Milwaukee, 13-18; Gayety, Minneapolis, 20-25.

PAT WHITE SHOW (Lew Talbot, mgr.)—Empire, Cleveland, 13-18; Penn. Circuit 20-25.

PARISIAN FLIRTS (Chas. Robinson, mgr.)—Olympic, New York, 13-18; Academy, Jersey City, N. J., 20-25.

RECORD BREAKERS (Jack Reid, mgr.)—Englewood, Chicago, 13-18; Gayety, Milwaukee, 20-25.

REVIEW OF 1916 (Henry P. Dixon, mgr.)—Howard, Boston, 13-18; Gilmore, Springfield, Mass., 20-25.

SEPTEMBER MORNING GLORIES (Joe Carlyle, mgr.)—Cadillac, Detroit, 13-18; Columbia, Grand Rapids, Mich., 20-25.

TEMPTERS (Chas. Baker, mgr.)—Gayety, Chicago, 13-18; Buckingham, Louisville, Ky., 20-25.

TIP TOPS (Joe Hurtig, mgr.)—Grand, Trenton, N. J., 15-18; Olympic, New York, 20-25.

TANGO QUEENS (Ed. E. Daly, mgr.)—Savoy, Hamilton, Ont., 13-18; Cadillac, Detroit, Mich., 20-25.

U. S. BEAUTIES (Dan Guggenheim, mgr.)—Standard, St. Louis, 13-18; Gayety, Chicago, 20-25.

WINNERS (Harry K. Gates, mgr.)—Majestic, Indianapolis, 13-18; Englewood, Chicago, 20-25.

YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Columbia, Grand Rapids, Mich., 13-18; Majestic, Indianapolis, 20-25.

PENN. CIRCUIT.

MONDAY—Canton, O.
TUESDAY—Johnstown, Pa.
WEDNESDAY—Altoona, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Orpheum, York Pa.
SATURDAY—Academy, Reading, Pa.

MANAGER CHARLES W. DANIELS has announced his intention of ending his connection with the Casino, Brooklyn, at the end of this season.

HARRY STEPPE will, according to report from him, close with the Strouse & Franklyn firm in April, when his present contract expires.

SAM COLLINS is now comedian with the Smiling Beauties.

BEN WELCH has dropped the name of his first part, "A Lord for a Day," as it conflicted with that of a former musical comedy success.

THE MAX SPIEGEL'S ENTERPRISES, Inc., was formed at Albany, N. Y., March 7, by Max Spiegel, Edward Spiegel and Thos. F. McMahon.

JOS. L. WEBER is lessee and manager of the Hudson, Schenectady, N. Y., playing American wheel shows for the past six weeks. Business is good, the boxing on Monday nights being a big draw. Joe will return to New York in a few weeks, and will rent out the house for Summer opera.

TWENTY-FIVE YEARS AGO.

CAR MANAGERS in advance of Barnum & Bailey, under direction of W. H. Gardner, Henry C. Hedges, Ed. Davis, Al. Reil and J. M. (Joe) Torr. (All except the latter are dead.)

E. E. RICE, GEO. FORTESCUE, sailed for Australia with the McMahons.

FRANK I. FRAYNE d'ed at Chicago.

GEORGE TURNER WOOD, midget, died.

FRANK A. GARDNER'S CIRCUS was in San Salvador.

"AJAX" WHITMAN won a weight lifting contest over "Milo" Block, at Miner's Bowery, New York.

NEW PLAYS: "Sister Mary" "The Old, Old Story," "Gods and Men."

JAKE KILRAIN knocked out George Godfrey, at San Francisco.

A. C. MURRELE was manager of the Great Southern Carnival.

ALF. WILTON and SADIE NELSON advertised themselves at liberty, in THE CLIPPER.

B. H. NYE SHOWS.

General Agent F. D. Berst, of B. H. Nye's Big Dramatic Show, has returned from a two weeks' tour, after having contracted a number of principal cities for the months of April, May and June. B. H. Nye will have one of the best tent dramatic shows on the road, carrying about thirty people. Last week Mr. Nye, while in Cincinnati, O., purchased a Deagan electric calliope. This will be the first dramatic show to carry a calliope. The show will be billed like a circus. Every bill produced will have special paper. Some of the well known royalty bills are "Great Divorce Case," "Out of the Fold," "Stroke of Twelve," "Minister's Sweetheart" and others. Complete roster: B. H. Nye, sole owner and manager; band leader, R. Henry Siscoe, twelve men in band; orchestra leader, Roy Wilkins, seven men in orchestra. Some of the leading actors engaged: Marion March, Fern Wilson, Marie Lozay, E. M. Barnes, Miss Barnes, Master Edward Barnes, Al. S. Evans, W. C. Hodges, Frank King, Bert Davies and others. F. D. Berst, with three men, ahead. Show will open about middle of April and will play cities only.

No. 1 OFFICERS.

The officers for 1916-17 of the New York Lodge of Elks are: Clayton J. Heermance, exalted ruler; J. H. Chris. Mitchel, esteemed leading knight; Frederick E. Goldsmith, esteemed loyal knight; Jacob Marks, esteemed lecturing knight; James W. Carroll, secretary; Irwin G. Burton, treasurer; Edward J. Trolan, tyler; Dr. John E. Dearden, representative to Grand Lodge; Edward Leach, P. G. E. R., alternate to Grand Lodge; William T. Phillips, P. E. R., trustee for three years.

BYRON SPAUN SHOW.

Byron Spaun's Overland Show is now prepared for the coming season. Mr. Spaun will use a new six ton auto truck this season, and is considering having a complete menagerie for his big little show this season, and is in New York to arrange for same. The show will open in Pennsylvania, and no doubt will cover the same route as last year. "Mascot," the Great, the pony with human brains, will be still a feature act.

SHEEDY GETS TWO MORE.

The Park Theatre, Taunton, Mass., and the Darling Theatre, Gloversville, N. Y., are the two latest additions to the houses Sheedy is now booking.

Both theatres will play six acts for split weeks.

LIZZIE B. RAYMOND and ED. EMERSON visited the National Elks' Home, Bedford City, Va., last week. William Gallagher was among those who were pleased to see them.

WILLIAM HURST died at the Elks' Home, Bedford City, Va., last week.

"THE GREAT PURSUIT" opened March 13 at Toronto, Can., with Phyllis Neilson-Terry, Mary Tempest, Jeanne Eales, Bruce McRae, Charles Cherry, Graham Browne and Montagu Love. It will open at the Shubert, New York, 20.

"SARI" is to close March 18, at Dallas, Tex.

CENTRAL TRUNKS

26in., $10; 28in., $11; 32in., $12; 36in., $13; 40in., $14.50. Circus Trunks, 24x18x18, $9.50. Bill Trunks, 30x28x15, inside, $13.50. Litho Trunks, 42½x28½x12, inside, $16.50. Shipped on receipt of $3, balance C. O. D., except over 300 miles, then remit whole amount.
CENTRAL TRUNK FACTORY, Est. 1864, SIMONS & CO., S. W. cor. 7th & Arch Streets, Phila.

CLIPPER POST OFFICE

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Anderson, Hilma
Allen, Jenette
Auremia
Beauchamp, Florida
Burt, Sadie
Best, Gertrude
Brodie, Mollie
Bascom, Arleth
Barron, Minnie Thorn
Bruhn, Peggy
Ben Ali, Mrs. Hassan
Barnicoat, Betty
Courtney, Jane
Catlin, Margie
Chester MissBillie
Carlyle, Carmen
Crawford, Bessie
De Bar, Flo
Davenport, May
DuMar, Grace
Darling, Della L.
Delaney, Helen P.
Earley, Ida Hall
Fields, Dolly
Flood, Mary
Ferris, Mrs.
Foster, Eleanor
Greene Dottie Ray
Gerard, Marcelle
Graves, Rose
Goodale, Eva
Gerrard, Marcelle
Grant MrsHannah
Gilmore, Ethel
Grant, Mrs. C. W.
Glenmore, Lottie
Griffin, Jessie
Howard, Jessie
Hall, Miss J.
Hardy, Amelia
Howe, Marie
Hill, Emma
Hibbard, Adelaide
Hoyt, Ruth
Irving, Bessie
Irvin, Mabel
Indita, Princess
Junot, Jennie
Kean, Florence
King, Grace
Kurtz, Edith L.
Knowles, Priscilla
Krieghoff, Bertha
Long, Billie
Lyons, Mercedes
LeClair, Gertie
La Salle, Babe
Lea, Mabel
Lloyd, Laura
Maze, Edna
Manning, Mrs. Tommy
Melville, Josie
Morris, Kitty
Montrose, Gladys
Maderira Florence
May, Jessie
Neilson, Pearl
Newcombe, Jeanne
Osborn, Mrs. Chas. G.
Osmond, Miss M.
Oakley, May
Onri, Miss
Pamplin, Harry
Potter, Kathleen
Paige, Mabel
Porter, Frankie
Phillips, Minna
Robinson, Bobbie
Russell, Georgie
Rivers, Nettie
Rex, Florence
Russell, Helen Forrest
Rhodes, Sylvia
Ramsdell, Etha
Ring, Frances
Reilly, Pat
Sheldon, May
Stilwell, Edna
Scovell, Mlle. Lee
Storey, Ethel May
Shivinski, Vera
Starr, Margarite
Saxon, Pauline
Tierney, Edith
Verser, Goldia
Vert, Hazel
Varden, Evelyn
Whitney, Jessie
Wallace DorothyD
Yoder, Lynne
Yale, Anna

GENTLEMEN'S LIST.

Austin, B. "Don"
Adair, Art
Archer, Sam
Ashley & Canfield
Anthony & Ross
Allen, Jack
Adams, Lew
Anthony & Mack
Aubrey & Mack
Amick, Jack
Armond, Prof.
American AmusCo
Archebold, F.
Applegate, J. B.
Allen, Tom W.
Acker, H. H.
Auslet, Jack
Ardmore, Mel. A.
Anikeeff, Wm.
Beaudon, Fred
Brown, Harry
Boyer, C. W.
Bertelsen, A.
Baker, David
Brownlee, J. W.
Bernardoni, Alf.
Brandon, Leon C.
Bowers, Frank
Brown, Duo
Burke, Frank
Brown, Geo.
Brooks,, Geo. W.
Benzie, Neil
Bedell, N. J.
Brown, J. W.
Bonlwe Stock Co.
Bleigh, Lew
Belmar, Henry
Burke, John
Close, Sidney
Chant, Fred
Clute, Gerald L.
Cook, Oscar F.
Church, Louis H.
Carrington, Jack
Carroll, Thos. J.
Clemenso Bros.
Cullen, Frank
Corn, Henry
Carleton, Frank
Callis, Joe N.
Collins & Hawley
Crosby, Scott & Puglia
Cohn, Manny
Conlon, Ray
Cogswhall, J. R.
Colby, Jack
Cody, Al.
Carter, F. C.
Dallatlen, Mr.
Daly, Chas.
Davidson, W. J.
Dercide, Ed. J.
De Loris, John
Dunning, B.
Duvall, Harry
Dickens & Floyd
Darling, S. Fred
Dunseith, Jas. K.
Dunn, Harvey
Du Frayne, Frank
Evans, Ernest
Elmourne, Wm.
Erhart, Victor J.
Espe & Paul
Elliott, W. H.
Evens, Clare
Evans, Al.
Wichee, E. M.
Whitney, S. H.
Williams, Montana
Whiteside, Jack
Webster, A. A.
Wanda
Ford, Nat
Follmer, Emile
Franks, The
Fields & Allen
Frank, J. E.
Foley, Eddie
Piney, C. W.
Frels, Sam
Fountain, Bobby
Finn, Frank
Feldman, Sam
Fay, John
Gaylor, Jack
Galvin, Jas.
Graves, Geo.
Gordon, Leo
Gallo, Joe
Gordon & Marx
Gordon & Gordon
Gillen, Chas. J.
Gilmore & Castle
Goetz, Coleman
Graham, Ferd.
Grandi, Robert
Gerard, Ralph
Gillen, Frank J.
Harvey, Henry
Howland, O. V.
Haldenby, Geo. T.
Hamlin, Chas. B.
Hammer, M.
Hoyt, Chas. M.
Harris, Al.
Howard, Gene
Hellman
Heida, A.
Hutchison Bros.
Hall, Howard R.
Harcourt, Wm.
Hammond, Chas.
Halloway J. Fred
Hall, John G.
Harris, Meyer
Hitner, D. O.
Hyams, Sam D.
Hilton, John
Heilman, Dan
Haltre, Sam
Hill, Jack C.
Jones, Leslie
James, Harlie R.
Jolson, Harry
Jarvis-Seeman Show
Kyes, H. D.
Kolb, J. W.
Kuhnast, B.
Kemp, Stewart
Kirby, Alvan
Keenan, Jas. R.
Kressman, F. H.
King, Chas. P.
Lester, Joe
Llewellyn, Geo.
Laferty, Grant
LeRoy & Adams
Lind & Barbour
Laurence, Art
Lytton, Louis
Lynch, Jack
La Lond, Paul
Loomis, Doc
La Marrs, Flying
Lea, Mark
Lambe, Lee
Lawler, Frank
Lane, Jack R.
McDonald Bros.' Shows
West, Al. H.
Williams, Harry
Wills & Southern
Wilkinson, C. T.
Wright & Lane
Wilson, Chas. C.
McDonald, J. L.
Morgan, Jack
McMillan, Don
Montgomery Frank
Maddox, Dick
Moore, Jas. J.
Mayer, Clarence
Mac, Jack
MacNamee, Alva
Marsden & Nason
Murphy, John E.
Marlowe, Walter
McNutts, Cycling
Meakin, Hardie
Meyers, Chas. E.
Marshall, Walter
Meehan, John
Mason, Oscar
Murphy, Horace
McAnalian, Joe
Maxwell Harvey J
McGuyre, Frank
Montgomery, Billy
Muguster, Wm. F.
Morgan, Jack
Murphy, Eugene J.
Mackey, Frank
Maddocks, F. L.
Neff, John
Prince, Harry
Plopper, Frank
Proctor, Bert
Park, Jas. A.
Park, C. W.
Perry, Harry F.
Pace, Jas.
Paul, Steve
Pratt, Neil
Parks, Sam K.
Palfreyman, F.
Richards, H.
Roehm, Henry
Rex, Geo.
Rucker, Rolland J
Rosnanoff, A.
Rosar, P. C.
Remley, Ralph M.
Rucker, H. D.
Rector, C. C.
Reiss, Nat
Sampson, Roy
Steiger, Fern
Shea, J. W.
Schuilk, F. J.
Schaeffer, Harry
Selby, Arthur
See, Wm. I.
Spencer, W. A. & Ben Nar
Stebbins, Si
Salter, Harold E.
Spangler, C. O.
Schulik, Fred J.
Swanson, Al.
Taylor, Robt. B.
Travers, Richard
Tobley, F.
Teal, Raymond
Todd, Frank
Taylor, Albert
Tierney, Ed.
Udell, Chas.
Van, C. & Fannie
Vaville Players
Van Hoven
Van & Ward Girls
Wright, J. D. Jr.
Wachter, S.
Wayburn, Robert
Wood, Cully
Warburton, Jack
Wynne, Al. C.
Ward Bell & Ward
Yard, Geo.
Yule & Mackey

SEE NOTICE AT HEAD OF LIST.

STOCK

ELSMERE THEATRE.

(EDW. ORNSTEIN, MGR.)

"The Barrier," that melodrama dealing with the life and trials of a mining camp in Alaska, was selected as the attraction the week of March 6.

The quality of the work the Elsmere Stock Co. is giving the patrons of this house should bring much larger audiences than that which attended on March 9. Possibly Lent was the cause, but regardless of drawbacks, big audiences must soon result if the same standard is adhered to.

The members of the cast were so equally good that we print them in the order of their appearance:

John ..... Gladys Bradley
Alluna ..... Henrietta Goodwyn
John Gale ..... Edward Redding
No Creek Lee ..... Harold Kennedy
Necia ..... Irene Oshier
Captain Burrell, U. S. A. ..... Clay Clement
Poleon Doret ..... James P. Burtis
Runnion ..... Claude Miller
Dan Stark ..... William E. Blake
Corporal Thomas ..... J. Russell Webster

Once Over.

EDWARDS-WILSON CO.

The Edwards-Wilson Co. reports business as excellent throughout its tour of the Middle West.

A humorous incident of this season's route was the reports circulated that Miss Wilson was dead, and on that account the company had disbanded. On her return dates Miss Wilson was received with much astonishment by her friends and a lot of special advertising for the company. The incident is taken as a joke, for Miss Wilson is very much alive, and hopes to be for some time to come.

John P. Brock has been added to the cast after a long and successful run of stock with an established Canadian company.

ADDIE LA PORTE RETIRES.

Mrs. Addie La Porte, of the Mae La Porte Stock Co., has purchased a chicken farm at Jonesboro, Ind.

The little town of three thousand population has quite a colony of theatre folk, and in Mrs. La Porte it adds a member who has been trooping for thirty-three years.

In the last eight years she has been better known as the author of "Just Plain Mary," "The Girl and Sinner" and "The House With the Green Blinds."

JACK ROSELEIGH SELECTED.

Willard Holcomb, dramatizer of "St. Elmo," "Lorna Doone," and who has just prepared for the stage the character of Red Saunders, introduced by Henry Wallace Phillips in his popular stories of the same name, claims to have found the exact prototype of the character in Jack Roseleigh, leading man of the Keith Players, Union Hill.

Roseleigh is now reading the book and may appear on Broadway in its presentation.

JAMES BLISS VACATIONING.

After a season of one hundred and six weeks without a spell of rest between engagements, James A. Bliss, the well known stout comedian and director, is vacationing at his home, in Dorchester, Mass., prior to taking up his duties as stage director for the Alcine Players, Flint, Mich.

STRAND STOCK CO. TO CLOSE.

The Strand Stock Co. closes its season at the Strand, Cedar Rapids, Ia., March 18, with "The Woman He Married," and will re-open in August. In the meantime the house will run motion pictures.

VERA SHORES JOINS STOCK.

The McWatters-Webb-Melvin Stock Co., in its seventh week at the Grand, Terre Haute, Ind., have added Vera Shores to the cast.

Miss Shores completed a long run with the "Peg o' My Heart" show, just closed.

A SUIT for damages by Pearl Young against the United Construction Co. of Boston was settled out of court. The latter reimbursing Miss Young for loss of time and medical attendance, for a sprained ankle.

STARS ENGAGED FOR WESTERN STOCK.

VISITING SYSTEM REVIVED ON NEW CIRCUIT.

George Mooser, as the representative of Messrs. Woodward, Davis & Flynn, the managers who formed the Western circuit of stock theatres in the early part of February, has negotiated for the services of well known players to appear as visiting stars.

St. Louis, Kansas City, Omaha, Denver, Los Angeles and San Francisco are the cities the stars will visit at present. All told, the tour will approximate twenty weeks' work, and in each instance the star will be seen in the play or plays in which he or she met success, supported by the resident company of the theatre.

To date negotiations have been made with Florence Reed and Malcom Williams, who are appearing in St. Louis, later followed by Mary Boland, and it is expected by Emmett Corrigan, Henry Dixey, Julia Arthur and many others.

NOTICE.

The publishers of the CLIPPER earnestly solicit the cooperation and assistance of all managers of Stock Theatres in increasing the value of this department. We believe it will be mutually advantageous if each manager will send us each week any changes that may occur in the policy or personnel, any accident, unusual occurrence or important happening connected with his company. We desire to give greater publicity and prominence to this branch of amusements than has been done heretofore by any publication. Will you help?

PRINCE ORGANIZES LINCOLN PLAYERS.

John T. Prince Jr., formerly on the editorial staff of THE CLIPPER, who organized the dramatic department of the University School of Music, at Lincoln, Neb., in 1912, has been re-engaged by Willard Kimball director for another season.

He has also arranged to open the Lincoln Players at the Oliver Theatre, Lincoln, to open May 1.

The following are signed: Clara Blandick and E. H. "Ted" Woodruff, leads; Mark Ellerton, heavies; A. Sidwell, characters; Walter Regan, juvenile; Shirley Moore, ingenue; D. V. Manrose, scenic artist. Others will be secured to make it the strongest stock ever seen in Lincoln. The latest releases of best plays will be presented.

Mr. Prince is a member of the local Masons and of the Elks. The season will run about eighteen weeks.

TEST WITH WHITNEY PLAYERS.

Russell Lowry Test is completing his third year as leading man with Lou Whitney and her players.

The company is now in its tenth week at the Crystal, Anderson, Indiana.

ERBA ROBESON is delivering the scientific lecture, with pictures, of "The Twilight Sleep," in the Western cities.

KEITH'S BRONX.

(ROBERT JANNETTE, MGR.)

For the first week of Lent that old tried melodrama, "The Still Alarm," was selected. Whether the coming holiday was the cause or whether the play was a natural drawing card, the business on Tuesday night, March 8, would call for a repeat or hold-over. At 8 o'clock every seat was occupied, and when the curtain rose there were fully two hundred people standing in the rear of the orchestra and balcony.

The performance was excellent, and the applause that echoed throughout the evening amply repaid the management for its effort.

A novel innovation, and one that should prove a real asset, was the offering of vaudeville and pictures between acts. There have been a number of complaints arising from the long waits necessitated by heavy sets, and this method proves an admirable solution.

The cast was so uniformly good that we print only the names of the participants: Jack Manley, Walter Richardson; John Bird, Alias Gorman, Walter Marshall; William Manley, Albert Gebhardt; Doc. Wilbur, Frank Bass; Franklin Fordham, Perrie Witham; Jenkins, David Hewitt; Jo Jones, Fred C. House; District Messenger, Russell Parker; Nozzle, William Seele; Tony, William Gunther; Riley, Al. Fontain; Powers, J. H. Childs; Ryan, Arnold Proctor; O'Brien, Harold McDonald; Elinor Fordham, Frances McGrath; Cad Wilbur, Margret Fielding; Mrs. Manning, Luella Morey.

Once Over.

GRAND OPERA HOUSE.

(LEW PARKER, MGR.)

The week of March 6, the first presentaton in the East of Frank Mandel's play, "Trifling with To-Morrow."

This play should prove popular with companies for reason of its shortness, small cast and absence of unnecessary lines.

Undernoted is the cast that appeared and thoroughly pleased throughout: Katherine, Enid May Jackson; Ursula, Isadore Martin; McCormack, Charles Schofield; Dr. Manning, M. J. Briggs; Dr. Lincoln Crail, Edward L. Fitzgerald; Dr. Linnell, William Evarts; Berwick Sayre, William Elliott.

Once Over.

WADSWORTH STOCK CO. CLOSES.

The Wadsworth Theatre, New York, will close as a stock house, Saturday, March 25. Edward Ornstein, manager and lessee, gave the actors the usual two weeks' notice. Ornstein was made an offer of a big profit on his lease, and took it. He will run the Elsmere, over on the East side of the Bronx. The following players, Harry Hollingsworth, Richard Ogden, Carrol Daly, Harry Hugeout, Dave Church, Welba Lustina and Edith Spencer, were the favorites at the house.

The policy will be changed to feature motion pictures beginning March 27.

THIRD MONTH OF STOCK AT NEW LINCOLN.

The colored dramatic stock at New Lincoln Theatre, One Hundred and Thirty-fifth Street and Lenox Avenue, New York, is now in its third month. This week's attraction, "The Jeffersons of Georgia," a society drama in three acts. The plays are staged by Billie Burke, of New York Play Bureau.

LA ROY STOCK CO. DISBANDS.

Owing to Marie Hayes being called away to see her brother, in Toronto, he being called to defend his flag, Mr. La Roy was compelled to close his company on account of not having anyone to take Miss Hayes' place.

Mr. La Roy will give his whole time to his dog and pony circus, and Miss Hayes will organize her own company, playing permanent stock, under canvas, in her home town, Fostoria, O.

OGDEN GOES TO HOSPITAL.

Richard Odgen, second man at Wadsworth Theatre, New York, left for Johns Hopkins Hospital, Baltimore, Md., with a violent attack of acute indigestion.

SHAPIRO, BERNSTEIN & CO. MUSIC PUBLISHERS
LOUIS BERNSTEIN, Pres.

Once again we take pleasure in announcing a Wonderful Novelty March Ballad that looks like it is going to startle the world. For generations the subject discussed in this song has been held up to ridicule, and for the first time in music history we are treating it as a serious proposition. We have tried the song out and it has made as big a hit as would the waving of an American Flag.

"YOUR WIFE"

By DONNELLY, BURKHARDT and AL PIANTADOSI

FIRST VERSE.

Who is the one who gave up all---
Her home and parents too,
Perhaps to give up happiness,
For faith she placed in you?
Who is the one that years ago
You went ten miles to see,
And now neglect, while she's at home
With baby on her knee?
Who is the one you seldom think about,
Yet know you really couldn't do without?

CHORUS.

It's your wife, it's your wife,
Who puts up with the strife,
When friends have deserted,
she's true;
If things are going wrong,
She cheers you with a song,
And looks happy, tho' her
heart is breaking too."

Don't forget, then regret,
That you owe her a debt,
She gave you the best part
of her life;
And outside of your mother,
There is only just one other,
She's the noblest of sweethearts---your wife.

In addition to the above we have many other wonderful novelty ballads, rags and comedies

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JUST WHEN WE THOUGHT

There would be no more "FORD" songs, along comes WILL DILLON, who is responsible for so many good things in the song line and hands us

THE BEST COMIC "RUBE" SONG

it's been our good fortune to hear in many a day — the title

ON THE OLD BACK SEAT OF THE HENRY FORD

in itself is a laugh — and believe us when we tell you that Mr. Dillon has certainly taken advantage of every topic by writing some extraordinarily funny verses, each and every one of them having a scream finish. Read these and if you like them there's half a dozen more all as good and some better.

FIRST VERSE.

Hiram Brown went to town,
Bought himself a Ford the other day.
Now the charm of the farm
Looses out whenever he is on his merry way.
Susie Green has been seen
Riding when the moon is shining clear.
Chauffeur didn't tell, but we know very well
That Hiram, too, was sitting in rear.

CHORUS.

On the old back seat of the Henry Ford,
They didn't mind the rumble of the old buckboard.
The winds were blowing and her her hands grew cold.
Hiram said "I'll be a little bit bold!"
He placed his arm right around her waist.
Then the chauffeur loudly roared:
"The motor's getting warmer,
So brighten up the corner,"
On the old back seat of the Henry Ford.

SECOND VERSE.

Down the road, down the road,
He was going seven miles an hour.
She said, 'Hi, pass 'em by,"
Hiram said "I can't, the gasoline I use is sour."
Hear it pound, hear it sound.
Give the lever just another crank,
Throw it into low, and then you'll see her go,
There's a half barrel of cider in the tank.

CHORUS.

On the old back seat of the Henry Ford,
They didn't mind the rumble of the old buckboard,
The winds were blowing, but what care they,
They were happy as the birds in May.
He said "Now, Sue, kiss your Hiram, do!"
Then the maiden loudly roared:
"Come on, you busy kiddo,
For you know I'm a widow,"
On the old back seat of the Henry Ford.

These are hitched up to a fox-trot melody by Brother Lawrence Dillon that won't let your feet behave.

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TOM QUIGLEY, Manager
1039 Walnut St. - - Phila.
ED. EDWARDS, Manager

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"Fighting the Allies; or, Germany at War" March 12-18. "The Passing Show of 1916" next.

NATIONAL (Wm. H. Rapley, mgr.)—Andreas Dippel presents "Princess Tra-La-La" week of 13. Various attractions for following week, including Serge de Diaghileff's Ballet Russe.

POLI'S (Fred G. Berger, mgr.)—The Popular Players, in "On Trial," week of 13. "The Shepherd of the Hills" next.

COSMOS (A. Julian Brylawski, mgr.)—Bill 13-15: The Marvelous Zancigs, the Gallerini Family, Harry Brooks and company, Paula and Boyneton, Nelson Waring, Ed Estus, and feature picture, "Thou Shalt Not Covet," with Tyrone Power and Kathlyn Williams.

GAYETY (Harry O. Jarloe, mgr.)—Hastings' Big Show week of 13. New Star and Garter Show next.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill 13-18: Sam Bernard, Mrs. Thomas Whiffen and company, Bessie Wynn, William Pruette, with Charles Orr and company, Harris and Manion, Patricola and Myers, the Brightons, Merian's dogs, and Pathe News Pictorial.

LOEW'S COLUMBIA.—Fannie Ward, in "For the Defense," first half, and Constance Collier, in "The Code of Marcia Grey," last half week of 12.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) "The Birth of a Nation" concludes its month's engagement here March 18. "Potash & Perlmutter" week of 20.

TECK (Messrs. Shubert mgrs.)—"The Weavers" week of 13. "The Only Girl" 20-25, "The Passing Show of 1915" April 3-8.

MAJESTIC (J. Laughlin, mgr.)—Toronto Yiddish Co., in "The Heart of a Woman," March 15. "Lost in New York" 20-25.

SHEA'S (M. Shea, mgr.)—Bill 13-18: McIntyre and Heath, "The Highest Bidder," Whitfield-Ireland company, Roy Harrah and company, Norton and Lee, Sylvester and Vance, Ellis and Bordoni, and Kraft and Gros.

LYRIC (H. B. Franklin, mgr.)—Bill 13-18: Oscar Lorraine, Constantino Bernardi, Frankie Fay, Franconi Opera Co., Duffy and Montague, and Willie Hale and Brother.

OLYMPIC (Bruce Fowler, mgr.)—Ned Melroy and Trixie Taylor, in "The Toytown Revue," week of 13; also Seven Malvern Comiques, Harry Coleman, Universal Trio and Three Musical Kings.

ACADEMY (Jules Michaels, mgr.)—"The Battle Cry of Peace" and Five Old Boys in Blue week of 13.

GAYETY (C. T. Taylor, mgr.)—Maids of America week of 13. Dave Marion follows.

GARDEN (W. G. Graham, mgr.)—High Rollers week of 13, followed by Queens of Follies Bergere.

ELMWOOD MUSIC HALL.—John McCormack 21.

Cleveland, O.—Opera House (A. E. Hartz, mgr.) "Watch Your Step" week of March 13. "Come to Bohemia," with Daisie Irving, 20-25.

COLONIAL (F. Ray Comstock, mgr.)—Margaret Anglin, in "Taming of the Shrew," 15-18; "The Weavers" 20-25.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill 13-15: Chas. Grapewin and company, Lillian Shaw, Ernest Ball, the Great Leon, Sarah Padden, Brenner and Allen, Madden and Ford, Bertish, and pictures. Serge de Diaghileff's Ballet Russe 16-18.

PROSPECT (J. W. Lyon, mgr.)—"The Lure" 13-18, the Smart Set 20-25.

NEW LYCEUM.—Vaughan Glaser's Stock Company, in "Along Came Ruth," 13-18; "The Man on the Box" week of 20.

MILES (W. F. Gallagher, mgr.)—Bill week of 13: "Cheyenne Days," "Ships That Pass in the Night," Neil McKinley, Marie Hart, O'Neil and Gallager, "La Tosgue and La Tib," and pictures.

PRISCILLA (P. E. Sgas, mgr.)—Bill week of 13: Willy Zimmerman, Catherine Deane, Wells, Norworth and Moore, Overholt and the Young Sisters, Espy and Dutton, Houseley and Nicolas.

STAR (Drew & Campbell, mgrs.)—Week of 13, Fred Irwin's Majestics.

EMPIRE (Phil Isaacs, mgr.)—Week of 13, Pat White's Girlie Show.

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Manager Stephens Stock Company, Family Theatre, Owosso, Mich.; next week Ithaca, Mich.

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for the finest bunch of original and up-to-the-minute comedy material obtainable anywhere. Sounds extravagant—but is true. Get MADISON'S BUDGET No. 16 (price one dollar.) It contains 12 original monologues, 8 great acts for two males and 7 for male and female; a bright Irish comedy, 16 wonderful parodies, 4 crackerjack minstrel first-parts, a screaming tabloid comedy entitled "Have Mercy, Judge," besides hundred of new gags, sidewalk bits and useful fill-in stuff. Remember the price is only one dollar and your money back if dissatisfied. Back issues all gone except No. 15. Combination price of No. 15 and the new No. 16 is $1.50.
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BILLIE MARLOWE
Leading Woman
MANHATTAN PLAYERS
Management
PAUL HILLIS

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryant 8780.

WILL not start boosting the world renowned vaudevillian, Frank Fogarty, for his many kind deeds towards humanity will live forever. When elected Big Chief of this organization his first achievement was to enroll many renowned persons in the theatrical field to life membership, at one hundred dollars a smash, securing in a short time about four hundred per cent. members for life membership. Sincerely trust our new Big Chief, when elected, picks up *"Franks"* methods, which, no doubt, he will, for both candidates are capable aspirants.

HATS off to Messrs. Al. Mayer, *"Rat Catcher;"* Jack Shepard and Danny Sullivan. Their efficacious rustling ability has acquired advertisments that will make investors happy at heart, to be represented in this magazine, would not be justice to those interested to call same a *Ball Program*, for they will be too elaborate in construction.

A PRETTY little theatre, playing pictures, stage minus scenery excepting sheet: time, about rehearsal. Act on stage in conversation asks for street, saying surely since theatre has been constructed some specialty desired same request. Yes, said manager, we have a drop in one, but it is secured in "the flies." Well, said act, that's a good place to keep a drop, tied up is correct, especially in a theatre. That night drop was hung, *but* bad report went in, for *how dared* an actor tell a manager (?) his business. SEQUEL: Act secured no more work from agent booking this house.

THROUGH efforts of Bob Robbins, Lillian Mills was reinstated. It did not take many moments to convince Lillian, who was a member at one time.

JOE LA FLEUR will shortly leave his Winter quarters and troupe with a circus. This has been a usual event for past twenty-eight years.

BESSIE BARTELMUS and MRS. LEONI believe in boosting the W. R. A. U. I overheard these ladies telling an insurgent why he should belong, and before both handsome ladies got through the non-convinceable was on his way to Goeff Whalen's office. Later I found out that he enrolled.

REMIND your friend that the White Rats Actors' Union ball takes place Thursday, March 16, 1916, in Amsterdam Hall, W. Forty-fourth Street, near Ninth Avenue, N. Y. C.

THE "THREE CHUMS," comprising Tubby Garron, John Black and "Buddy" Leo, are now touring the Inter-State time.

BILLIE REEVES, Lubin's comedy movie star, will be one of the big features the night of March 16.

A DARK SECRET—George Mitchell.

ROCKWELL, of Rockwell and Wood, is about to take unto himself a wife.

OUR new bar met with Walter Brower's approval, so all is well.

TO KEEP posted how you stand in the Amalgamated Relief Association, pen Charles McPhee, 227 West Forty-sixth Street, New York City, and if you are not a member, *join now*. Make inquiries at once.

HORACE WESTON is still with the drawing card, called "The Chalk Line," playing the Proctor time at present, with plenty of work to follow.

I ASKED Harry Weston where he was working. He replied: *"Don't tell anyone*—at the 'Beacon.' I told him that I would not.

WITH some five thousand actors each day firing questions at you every moment Tony Pascaud, the young man who cares for our mail and other things of responsibility, is one tired individual at about 8 P. M. As Tony has had a regular bringing up, he is always a gentleman.

JOSIE QUINN, of Charles and Josie Quinn, was compelled to see a physician through constant annoyance of stomach complaint. At present she is feeling somewhat better. Act lost week's engagement.

THE Four London Girls, clever dancers, want to be remembered to Al. Lubin.

"TO BE OR NOT TO BE," put over by Ben Grinnell, proclaims him a "legit" of olden days.

THE *one* female booker in the city of Boston is Mrs. Merrill, who is capably assisted by her sister. Their main asset is truthfulness. All vaudevillians hereabouts call her "a perfect little lady."

"THE RAT TRAP," 'tis just another calling for Amsterdam Hall, located on W. Forty-fourth Street, near Ninth Avenue, N. Y. C., where, on Thursday night, March 16, 1916, the stars of the world will congregate. *Sure!* you'll be there. Witness New York's gala event.

FRED MARDO, Loew's representative, is doing business in the Tremont Theatre Building. As per Dr. Harry Freeman's advise, Fred takes daily baths off of Revere Beach. This occurs each morn at about 6 A. M. Sammy Pains does the timing.

BROTHER AL. GILBERT, after a siege in Bellevue Hospital, is now convalescing at his home, 109 W. Sixty-eighth Street.

THERE is no change in the mental condition of Captain Spaulding.

TURKEY BOYD is suffering from a sprained back and is confined to his home, 328 W. Forty-fourth Street.

BROTHERS who know James F. Hays will be glad to hear he is doing fine at Neurological Hospital on Blackwell's Island.

ED. E. TIERNEY is under treatment for intestinal trouble. At one time his condition was very serious, but at present is mending slowly.

SISTER BYRD, who was ill with tonsilitis, is now on the road to recovery.

BRO. CHAMP is quite ill. Dr. Freeman trusts to have him around in a short time.

JOHN FENTON was taken with a relapse and was taken to Bellevue Hospital, where he is resting comfortably. His condition is critical.

ROBERT A. FISHER was taken seriously ill. Dr. Freeman made arrangements for his admission to the New York Hospital, where he can get proper care and attention.

FRANK and NICK LARKEN mourn the death of their dear father, who died Feb. 6, 1916.

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FRANK J. HOLLAND'S patriotic song hit which BROUGHT AN AUDIENCE TO THEIR FEET at the Orpheum, Terre Haute, Ind., Monday, Feb. 28, at its initial rendition by the Orpheum Four—Peltier, Schwartz, Dorsey and Holland. NOT "a flag" or "kind applause" number, but one which fans into a glow the fire of patriotism in your veins. Only TWO WEEKS old, and READ WHAT THOSE WHO KNOW SAY:

FRANK SIMON, cornet soloist, Sousa's Band, N. Y. Hippodrome—"Your song has real merit, is well written, and THE BEST WAR SONG I HAVE HEARD YET. It should sweep the country."

MORDECAI BROWN, famous Cub twirler—"I secured a copy before leaving to show the boys on our training trip. It looks like another 'Banks of the Wabash' hit has emanated from Terre Haute. I'm proud of it."

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WM. H. HARDER, Mgr. Myrkle-Harder Attractions—"Most thrilling war song I've heard. Have ordered it featured with all my Shows."

FRED EGNER, Hagenbeck-Wallace—"I can hear 'em in the 'big top' now after I sing this song.

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PHILADELPHIA.

"It Pays to Advertise" arrived at last in this town March 13 for an extended stay. It succeeds "Twin Beds" at the Garrick.

GARRICK (Charles C. Wanamaker, mgr.) — "It Pays to Advertise" had its local *premiere* 13.

BROAD (Nixon & Zimmerman mgrs.)—"Pollyanna" began, 13, the eighth and final week of its highly successful engagement.

FORREST (Nixon & Zimmerman, mgrs.) — The Ziegfeld "Follies" enjoyed immense patronage last week. The third week started 13.

ADELPHI (Leonard Blumberg, mgr.)—"The New Henrietta" drew splendidly last week. The second week began 13.

LYRIC (Leonard Blumberg, mgr.)—"The Only Girl" began its third week 13. Big business ruled last week.

KNICKERBOCKER (Wm. W. Miller, mgr.) — The stock in "Outcast," 13-18.

AMERICAN (Wm. F. Barry, mgr.)—The Arvine stock, in "The Crisis," 13-18. "The Story of the Rosary" 20.

WALNUT (Edgar Strakosh, mgr.)—"Bringing Up Father" 13-18.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The Metropolitan Opera Company sang "Tristan and Isolde," 7, to a fine house.

CHESTNUT STREET OPERA HOUSE (B. F. Keith management).—A film production of "Prohibition" drew nice houses last week.

B. F. KEITH'S (H. T. Jordan, mgr.)—Lillian Russell is the big card week of 13. Others include: Tighe and Jason, Marion Morgan's dancers, Fred J. Ardath and company, Lyons and Yosco, Chief Caupolican, Gordon and Rica, Sherman and Utiry, Three Floods, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Bill 13-18: Una Clayton and company, Fred and Adele Astaire, Santley and Norton, Jack Lewis, Parrish and Peru, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Bill 13-18: Eva La Rue and company, Lester Trio, De Leon and Davies, Grey and Klumker, Amanda Gilbert, Smiletta Bros. and Mora, and moving pictures.

GLOBE (Sablosky & McGurk, mgrs.)—Bill 13-18: "The Sidewalk Cabaret," Joseph K. Watson, O'Connor Sisters and Corbin, Phyllis Gilmore and company, Taber and Green, Three Bennett Sisters, Holden and Graham, Kublik, Farley and Butler, Falls and Falls, and moving pictures.

CROSS-KEYS (James J. Springer, mgr.)—"In the Trenches" 13-18. For 13-15: Ford and Truly, Fennimore Cooper Towne and company, Billy Morse, Three Southern Girls, and Lightning Weston. For 16-18: Edward Ford, Jack Marley, Lucille Tilton, Moore and White, and Hall and Hall.

COLONIAL (Chas. E. Thropp, mgr.)—Bill 13-18: Paul Conchas, Stan Stanley and company, Six Kirksmith Sisters, John P. Wade and company, Eddie Foyer, McCabe, Levee and Pond, Gilletti's monkeys, Lorraine and Cameron, Bailey Bros., Smith and James, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Bill 13-18: Dunbar's Dragoons, Jos. E. Bernard and company, Corcoran and Dingle, Marie Russell, Silber and North, the Gladiators, and moving pictures.

NIXON (Fredk. Leopold, mgr.) — Bill 13-18: Harry Tate's "Fishing," Ten Imperial Japs, Ponzillo Sisters, Maud Stanhope and company, and moving pictures.

GAYETY (Jos. Howard, mgr.)—The Big Sensation 13-18.

TROCADERO (Robert Morrow, mgr.) — The Tip Top Girls 13-18.

CASINO (Wm. M. Leslie, mgr.)—Follies of the Day 13 and week.

DUMONT'S (Frenk Dumont, mgr.)—The bill last week had two funny skits, "Working in a Powder Mill" and "Twin Bedsteads."

Newark, N. J. — Newark (Geo. W. Robbins, mgr.) "September Morn" is here for the first time March 13-18. "On Trial" 20-25.

SHUBERT (Lee Ottolengui mgr.)—H. H. Frazee's new farce comedy, "Nothing But the Truth," is having its first try here, 13-18. The house will be dark 20-25.

ORPHEUM (Clifford Stork, mgr.)—The Brownell-Stork Stock Co., in "The Lie," 13-18. "Quincy Adams Sawyer" 20-25.

MINER'S EMPIRE (Tom Miner, mgr.)—The Gypsy Maids 13-18. Ben Welch's Show 20-25.

KEENEY'S (John McNally, mgr.) — Bill 13-15: Golfing Girls, Ada Latham and company, Al. Button's Revue, Billy "Swede" Hall and company. Beginning 20 feature film pictures will be permanently added to the program.

LOEW'S (Eugene Meyer, mgr.)—Bill 13-15: Dewar's Circus, Crumby and Cross, "The System," Smith and Kaufman, Nowlin and St. Clair, and the Vernons.

LYRIC (F. Rossnagel, mgr.)—Bill 13-15: Margaret and Joe, Louise Dunbar and company, and Loughlin's dogs.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) "Omar, the Tentmaker," March 12-15.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 13: Houdini, "The River of Souls," McKay and Ardine, Agnes Scott and Henry Keane, Laurie and Bronson, Conlin, Steele and Parks, Novelty Clintons, Ruby Helder, and the Orpheum Weekly.

SHUBERT (C. A. Niggemeyer, mgr.)—The Shubert Stock Co., in "The Yellow Ticket," week of 13.

GAYETY (J. W. Whitehead, mgr.)—The Monte Carlo Girls week of 12.

EMPRESS (Harry Goldenberg, mgr.)—The Broadway Gaiety Girls week of 12.

Los Angeles, Cal.—Mason Opera House, "Bringing Up Father" March 13-18.

MOROSCO.—The Morosco Stock Co., in "The Argyle Case," 13-18.

ORPHEUM.—Bill 13-18: Brandon Hurst and company, Gertrude Hoffmann, Bessie Clayton and company, Grace De Mar, Sharp and Turek, Sam Barton, Tom Smith and Ralph Austin, Billy McDermott, and Corelli and Gillette.

PANTAGES'.—Bill 13-18: The Office Girls, Gallager and Carlin, Rucker and Winifred, Keegan and Ellsworth, Bessie Harvey, Harris and Nolin, and an installment of "The Red Circle" picture.

CINCINNATI.

With a March blizzard raging the earliest signs of Spring were discovered in the announcement that Col. I. M. Martin had opened up the office at Chester Park, and that the Coney Island people had arranged their schedule of Spring trips for the *Island Queen* and *Princess* before those steamers began their river runs to the up-the-Ohio resort.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Otis Skinner came March 13, in "Cock o' the Walk." Julian Eltinge, in "Cousin Lucy," 20.

LYRIC (Carl Hubert Heuck, mgr.)—"A World of Pleasure" opened 12. "Princess Pat" comes 19.

B. F. KEITH'S (John F. Royal, mgr.)—Bill 12-18: Elsie Janis, Harry Beresford and company, William Armstrong and company, Payne and Niemyer, Charles Olcott, Burdella Patterson, D'Amore and Douglas, and Quigley and Fitzgerald. Pathe Weekly.

NEW EMPRESS (George F. Fish, mgr.)—Bill 12-18: The Eight Hawaiians Supreme, Six Nefsky Troupe, Sadie Sherman, Three Reilly and O'Neill Twins, Tom Kerr and Irene Burton, and the Cabaret dogs, motion pictures.

EMERY AUDITORIUM.—The Cincinnati Symphony Orchestra gave concerts 10, 11, with Katherine Gorrson as soloist.

MUSIC HALL.—The Diaghileff Ballet Russe 13-15, by arrangement with the Metropolitan Opera Co.

GERMAN (Ernest Otto Schmid mgr.)—The German Stock Co., in "A Marriage Tragedy," 12-18, with Richard Lensel as the beneficiary.

OLYMPIC (Harry Hart, mgr.)—The Frolics of 1915 came 12. The Darlings of Paris 19.

PEOPLE'S (William Hexter, mgr.) — The Night Owls 12-18, offering "Mixed Nuts" and "For Girls Only."

BROADWAY'S SUCC S
IF YOU Y
MY DISP
OUR BIGGEST HIT. ACTS THAT USED "PUT YOUR ARMS AROUND ME HONEY,"
WHEN YOU'RE ANC
OLD FASHION
NO USE TRYING TO DESCRIBE THIS GREAT SONG. SUFFICE TO SAY EVERYONE
Words CHAS. McCARRON.
AT E
FOUNTAIN
THOUSANDS OF PERFORMERS ARE ASKING FOR THIS SONG AND DON
Words CHAS. McCARRON and ALEX
GIVE A LITTLE CR
THIS SONG WITH THE WONDERFUL PUNCH, NEVER FAILS TO BRING DOWN
Words WM. TRACEY
BOSTON, 218 Tremont St. BROADWAY MUSIC CORP., WILL VON TIL

(In answering ads, please mention CLIPPER.)

BOSTON.

The beginning of Lent didn't seem to injure the theatrical patronage to any great extent, the matinees being unusually strong in numbers attending the different performances. One new attraction heads the list of current week's offerings.

YE WILBUR (Wilbur Theatre Co., mgrs.)—"Hobson's Choice" opened March 13.

PARK SQUARE (Fred E. Wright, mgr.)—"Twin Beds," which had a long run at this house last Fall, began 13, a fortnight's engagement.

SHUBERT (Wilbur-Shubert Co., mgrs.)—"A King of Nowhere," which introduced Lou-Tellegen to Boston as a star, is in its second and last week. "Alone at Last" is due 20.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—"Around the Map" is in its third week, and business is about best in town.

HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—Eighth week of Henry Miller and Ruth Chatterton, in "Daddy Long Legs." The engagement will come to an end 25.

PLYMOUTH (Fred E. Wright, mgr.)—George MacFarlane began his third week at this house 13, in "Heart o' th' Heather."

MAJESTIC (Wilbur-Shubert Co., mgrs.)—William Hodge began, 13, the fifth week of his local engagement of "Fixing Sister."

CASTLE SQUARE (John Craig, mgr.)—The first two days of week of 13 the stage is occupied by Harvard College students, in a production of Shakespeare's "Henry IV," Part 2. The Craig Players finish the week in "Are You a Mason?" Week of 20, "Under Cover."

WALDRON'S CASINO (Charles H. Waldron, mgr.)—The Winning Widows are located here current week. The Liberty Girls are coming 20.

GAIETY (George R. Batcheller, mgr.)—Week of 13, Billy Watson and his company of merry makers. Al. Reeves comes 20.

HOWARD (George E. Lothrop Jr., mgr.)—Week of 13: Review of 1916 Burlesquers, Six Idanias, Cyril and Stuart, Valentine Vox, Jim Murray, Ivy and Ivy, the Shelbys, and Fred Eldredge. Coming, High Life Girls Burlesquers.

KEITH'S (Robert G. Larsen, mgr.)—Bill 13-18: Weber and Fields, Bert Levy, Alan Dinehart and company, Ethel Hopkins, Ryan and Tierney, Frank Mullane, and the Schmettans.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—Bill 13-15: Collier and De Wilde, Nieman and Kennedy, Tom Waters, Ollie White, Flo Irwin and company, Captain Barnett and Son, and Prevost and Brown. For 16-18: Roberts and Roeder, "Ye Olde Tyme Hallowe'en," C. H. O'Donnell and company, Lew Cooper, and Jack and Foris.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 13-15: Largay and Snee, McDonald and Rowland, Pearl Brothers and Burns, "Ye Olde Tmye Hallowe'en," and others. For 16-18: Reckless Trio, Cyril and Stuart, Flo Irwin and company, Captain Barnett and Son, and others.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 13-15: Norton and Allen, Harry Breen, and others. For 16-18: Nieman and Kennedy, Ollie White, College Days, and others.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Bill 13-15: Choy Ling Lee Troupe, Bob Hall, Paul Petching and company, Le Roy and Berry, Arthur and De Wilt, and Story and O'Neil's Serenaders. For 16-18: Barlow's Comedy Circus, Hoosier Trio, Three Romanoffs, Egan and De Marr, Elmina, and Story and O'Neil's Serenaders.

BIJOU (Harry E. Gustin, mgr.)—Margaret Millea Henry, Alessandro Alberini, Bijou String Orchestra, and feature pictures.

SCOLLAY SQUARE (A. H. Malley, mgr.)—Bill week of 13: Swain's cats and rats, Wheeler and Howard, Rairden Players, Four Aerial Belles, Decatur Comedy Four, and Ned Nestor and Sweethearts.

BOSTON (Charles Harris, mgr.)—Bill 13-15: Frank Markley, Three Reynolds, Cooper and Ricardo, and "Betting Bettys." For 16-18: Nambe Brothers, Walters and Walters, Ethel May Hall and company, Nine White Huzzars, and one to fill.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Current entertainers are: Charles Ledeger, Cook and Sylvia, Isabelle Miller and Wilson, and Future Fantasies.

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Y HAD
POSITION
AKLCOME THIS ONE. Words CHAS. McCARRON. Music ALBERT VON TILZER.
ANCING THE
NED WALTZ
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SAN FRANCISCO.

COLUMBIA.—Feature film of "The Other Girl" March 12-18.

CORT.—Boston Grand Opera Company, with Pavlowa and her Imperial Russian Ballet, 13-18.

ALCAZAR.—"Inside the Lines," with the stock company, 13-18.

ORPHEUM.—Bill 12-18: Umberto Sacchetti, Bankoff and Girlie, Julie Ring and company, Mirano Brothers, George Whiting and Sadie Burt, Lillian Fitzgerald and Henry I. Marshall, Dorothy Jardon, Mary Servoss and company., and eleventh installment of Uncle Sam motion pictures, entitled "To Arms."

EMPRESS.—Bill 12-18: Harry Sterling, Carl and Rhell, Cora and Robert Simpson, the Musical Kuehns, George Lee and Girls, Ray Conlin, and feature films.

PANTAGES'.—Bill 12-18: Bett's seals, Narrine Carmen's Minstrels, Andy Lewis and company, Ruth and Kitty Henry, and moving pictures.

Denver, Col.—Broadway (Peter McCourt, mgr.) May Robson, in "The Making Over of Mrs. Matt," March 13 and week.

EMPRESS (Daniel McCoy, mgr.)—Bill 13 and week: Earl's Six Water Nymphs, six other acts, and moving pictures.

DENHAM (O. D. Woodward, mgr.)—"Believe Me, Xantippe," 12 and week.

ORPHEUM—Bill 13 and week Evelyn Nesbit and Jack Clifford, John R. Gordon and company, Dyer and Fay, Jim Toney and Ann Norman, Van and Belle, Caliste Conant, Billy Bouncer and Orpheum Weekly.

Colarado Springs, Col.—Burns' (J. T. Hawkins, mgr.) splits with Lincoln, Neb., Bill week March 13 New York Fashion Show, Mable Hamilton and company, Mayo and Tally, Tuscano Bros., Mae Francis, Major Mack Rhoades.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) McWatters, Webb, Melvin Stock Co. on open dates. Julian Eltinge March 12, "Twin Beds" 13, "Daddy Long Legs" 21, 22, John Drew 28.

HIPPODROME (T. W. Barhydt Jr., mgr.)—Bill 13-15: Bernie Kaufman, Roattino and Shelly, Storm and Maurston, Carson and Willard, and Hardeen. For 16-19: Homer Lind and company, Morris and Allen, Simpson and Dean, Lau and Anaieka, and Hardeen.

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) "How Molly Made Good" March 17, 18, "Bringing Up Father" 22.

COLONIAL (Harlow Byerly, mgr.)—Bill for 13-15: Pearl Davenport, Kennedy and Burt, and the Royal Tokio Troupe of Japs. For 16-18: Pepple's All Girl Revue.

PARAMOUNT (W. H. Lindsay, mgr.)—"Mice and Men" 13-15. "The Golden Chance" 16-18.

St. Louis, Mo.—Olympic (Walter Sanford, mgr.) "The Birth of a Nation" is again filling the capacity of this house.

SHUBERT (Melville Stolz, mgr.)—Harry Lauder March 12-18.

GAIETY (Donn W. Stuart, mgr.)—Virginia Ware as one of the stars in the Roseland Girls 12-18.

STANDARD (L. Reichenbach, mgr.)—The United States Beauties 12-18.

PRINCESS.—"A Pair of Sixes" 12-18.

PARK (J. S. Tillman, mgr.)—The Park Opera Co., in "The Chinese Honeymoon" 12-18.

SHENANDOAH (Wm. Zepp, mgr.)—"The Master of the House" 12-18.

HIPPODROME.—"Across the Pacific" 12-18.

NEW GRAND CENTRAL.—"The Discard," featuring Virginia Hammond, 12-18.

NEXT WEEK'S VAUDEVILLE BILLS.

March 20-25

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Bert Levy
Marguerite Farrell
Samoya
Kirk & Fogarty
Dolly Sisters & Schwartz
Pekin Mysteries

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Albert Whelan
"What Happened to Ruth"
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"War Brides"
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Morrissey & Hackett
Carmilla & Rose Ponzillo
Klass & Bernie
Erford's Sensation
Pilcer & Douglas
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Orpheum.

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Henry G. Rudolf
Floreza Duo
Odone
Helen Page & Co.
Mr. & Mrs. McDonald
Last Half
Lew Hawkins
Gerard & Clark

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First Half
Thiessen's Dogs
Lew Dockstader
Elsie Gilbert & Co.
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Joe Cook
Meehan's Dogs
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Bensee & Baird
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INDIANAPOLIS.

Keith's.

Bernard & Scarth
Kerville Family
Mrs. Langtry
Payne & Niemeyer
Allen & Howard
Milton & De Long Sisters
Dunbar's Old Time Darkies
The Norvelles

JACKSONVILLE.

Orpheum.

Last Half
Mary Melville
Byron & Langdon
Al. Herman

KNOXVILLE, TENN.

Grand.

First Half
Lew Hawkins
Gerard & Clark
Last Half
Bronte & Aldwell
Henry G. Rudolf
Helen Page & Co.
Florenza Duo
Orville Stamm

LOUISVILLE.

Keith's.

Chas. Olcott
Wm. Armstrong & Co.
Flying Martins
"The Red Heads"
Saxo Sextette
Mr. & Mrs. Gordon Wilde
Antrim & Vale

MONTREAL, CAN.

Orpheum.

Kajiyama
"The Bride Shop"
Evans & Wilson
Hal & Francis
Fred & Albert
"Man Off Ice Wagon"

NASHVILLE, TENN.

Princess.

First Half
"On the School Playground"
Van & Schenck
Marx Bros. & Co.
Last Half
Dooley & Sales
Lockett & Waldron
Four Readings
"On the School Playground"
Marx Bros. & Co.
Odone

NORFOLK, VA.

Colonial

First Half
Gaston Palmer
King & King
"Society Buds"
Loney Haskell
Last Half
Dunbar's Dragoons
"Society Buds"
Turner & Grace

OTTAWA, ONT.

Dominion.

Alexander Bros.
Claire Vincent & Co.
Hugh Blaney

PHILADELPHIA.

Keith's.

Rae Eleanor Ball
Harry Lester Mason
Charlotte Parry & Co.
Adonis & Dog
Sarah Padden & Co.
Jos. De Kos Troupe
Eddie Foy & Co.
Hunting & Francis
Karl Jorn

PROVIDENCE.

Keith's.

Misses Campbell
Ryan & Tierney
Allen Dinehart & Co.
Nichols, Nelson Troupe
Stan Stanley Trio
Pierlert & Schofield
Kerr & Weston
Primrose Four
Ballet Divertissement

PITTSBURGH.

Davis.

Merian's Dogs
Aileen Stanley
Oliver & Olp
Ruth St. Denis
Maryland Singers

RICHMOND, VA.

Bijou.

First Half
Dunbar's Dragoons
Turner & Grace
Last Half
Gaston Palmer
King & King
Loney Haskell

ROCHESTER, N. Y.

Temple.

Gen'l Ed. La Vine
Ota Gygi
Nan Halperin
Williams & Wolfus
Mary Shaw & Co.
Lady Alice's Pets
The Sharrocks
Two Carletons

SAVANNAH, GA.

Bijou.

First Half
Mary Melville
Byron & Langdon
Al. Herman
Last Half
Lew Dockstader

TORONTO, CAN.

Shea's.

Kraft & Gros
"Highest Bidder"
Roy Harrah & Co.
Sylvester & Vance
Ellis & Bordoni
Norton & Lee

TOLEDO, O.

Keith's.

Wright & Dietrich
White & Clayton
Ajax & Emilie
"Forest Fire"
"Petticoats"
Ruth Roye
Bert Melrose

WASHINGTON.

Keith's.

Leo Beers
Orth & Dooley
George Nash & Co.
Meredith & Snoozer
Nora Bayes
Oxford Trio
Morton & Glass

WILMINGTON, DEL.

Garrick.

Innes & Ryan
Gruber's Animals

YOUNGSTOWN, O.

Hippodrome.

Ralph Smalley
Misses Lightner & Alexander
Louis Simon & Co.
Herns & Preston
Houdini
Walter Brower
Thomas Swift & Co.

ORPHEUM CIRCUIT

CHICAGO.

Majestic.

Elsie Janis
Genevieve Cliff & Co.
McWatters & Tyson
Ryan & Lee
Mlle. Vadie & Girls
Haydn, Borden & Haydn
Milt Collins
Three Types

Palace.

Irene Franklin & Co.
"River of Souls"
Marie Fitzgibbons
Craig Campbell
Fatima
Scott & Keane
Devitt, Kelly & Lucy
Bison City Four
Martinetti & Sylvester

CALGARY, CAN.

Orpheum.

Henri De Vries & Co.
Vinie Daly
Andy Rice
"Girl in the Moon"
Mason & Murray
Two Tomboys
Willard Simms & Co.

COLO. SPRINGS, COL.

(Splits with Lincoln)

Evelyn Nesbit
Calliste Conant
Billy Bouncer's Circus
Van & Bell
Jno. R. Gordon & Co.
Toney & Norman
Dyer & Faye

DENVER, COLO.

Orpheum.

Howard & Clark
Metropolitan Dancers
Chic Sales
Emmett Devoy & Co.
Mang & Snyder
Marie Bishop
Doc White

KANSAS CITY, Mo.

Orpheum.

"The Bachelor Dinner"
Mayo & Tally
"Overtones"
Tuscano Bros.
Staine's Circus
Flavilla
Flanagan & Edwards

LOS ANGELES, CAL.

Orpheum.

Gertrude Hoffmann
Harry Langdon & Co.
Moore, O'Brien & Cormack
Jas. H. Cullen
Sharp & Turek
Grace De Mar

MEMPHIS, TENN.

Orpheum.

Alexander Carr & Co.
Scotch Lads & Lassies
Marshall Montgomery
Diamond & Brennan
Brown & Spencer
Maria Lo
Curzon Sisters

MILWAUKEE.

Majestic.

Beatrice Herford
Ralph Herz
Harry Cooper
Gauthier & Devi
Moore & Haager
Leon Sisters & Co.

MINNEAPOLIS.

Orpheum.

Wm. Rock & White
Quiroga
Whipple Huston & Co.
The Duttons
Harmony Trio
Florrie Millership
Kurtis' Roosters

NEW ORLEANS.

Orpheum.

Anna Held
Avon Comedy Four
Imhof, Conn & Coreene
Al. & Fanny Steadman
Gordon Highlanders
Ward & Faye
Leo & Mae Jackson

OAKLAND.

Orpheum.

Julie Ring & Co.
Whiting & Burt
Umberto Sacchetti
Bankoff & Girlie
Dupree & Dupree
Herbert Germaine Trio

OMAHA, NEB.

Orpheum.

Mrs. Gene Hughes & Co.
Major Mack Rhoades
Dan P. Casey
The Bell Ringers
Le Hoen & Dupreece
Cook & Lorenze
Roshanara

PORTLAND, ORE.

Orpheum.

Ciccolini
Geo. Howell & Co.
Willa Holt Wakefield
Ray Dooley Trio
Jolly Johnny Jones
Benny & Woods
Stevens & Falk

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum.

Dorothy Jardon
Fitzgerald & Marshall
Stone & Hayes
Natalie Sisters
Frankie Murphy
"Passion Play of Washington Sq."

SALT LAKE CITY.

Orpheum.

Frank Fogarty
Brandon Hurst & Co.
Olga Mishka Trio
Cantor & Lee
Five Kitamuras
McCormack & Wallace

SAN FRANCISCO.

Orpheum.

Harry Green & Co.
Gara Zora
Hallen & Hunter
Harry Hines
Dugan & Raymond
Olga Cook
Bert Wheeler & Co.
Geo. Damerel & Co.

SEATTLE, WASH.

Orpheum.

Jannie Brice
Vanderbilt & Moore
Mme. Chilson Ohrmann
Catherine Powell
Le Grohs
Pietro
"Saint & Sinner"

ST. LOUIS.

Columbia.

Julia Dean & Co.
The Navassar Girls
"Cranberries"
Halligan & Sykes
Three Leightons
Mme. De Cisneros
The Statues

ST. PAUL.

Orpheum.

Stuart Barnes
La Mont's Cowboys
Burley & Burley
Carpos Bros.
Eva Taylor & Co.

WINNIPEG.

Harriet Marlotte & Co.
Harold Lloyd
Bronson & Baldwin
Don Fong Gue & Haw
Robbie Gordone
Jean Challon
Stella Mayhew & Taylor

PANTAGES' CIRCUIT

CHICAGO.

Crown.

First Half
Barnold's Dogs
Senator Francis Murphy
Richard Wally & Co.
Lee & Chapman
Payne Duo
Hazel Lynch
Last Half
Carson Bros.
Billy Link & Co.
Hayes & Rives
Rice Bros.
Flo Whitman

CALGARY, CAN.

Pantages'.

"Tangoland"
Hyman Adler & Co.
Three Hickey Bros.
Ben Harris
Sprague & McNeece

EDMONTON, CAN.

Pantages'.

Junior Revue of 1916
Great Howard
Clayton & Lennie
Mlle. Naomi
Claire & Atwood

LOS ANGELES, CAL.

Pantages'.

Imperial Troupe
Gus Elmore & Cannibal Maids
Frank Bush
Grace McCormack
Rice & Newton

OAKLAND, CAL.

Pantages'.

(Opens Sunday)

Carmen's Minstrels
Andy Lewis & Co.
Ruth & Kitty Henry
Grace Cameron
Bett's Seals

OGDEN, U.

Pantages'.

"Mexico"
Hugo B. Koch & Co.
Dorothy Vaughan
The Bremens
O'Neal & Walmsley

PORTLAND, ORE.

Pantages'.

Boarding School Girls
Al. Fields & Co.
Norton & Earl
Cooke & Rothert
Reed & Wood

SAN FRANCISCO.

Pantages'.

Dairy Maids
Mystic Bird
Yates & Wheeler
Angelo Arminta & Bros.
Wright & Davis

SAN DIEGO, CAL.

Pantages'.

Office Girls
Rucker & Winifred
Gallagher & Carlin
Keegan & Ellsworth
Bert Wiggin & Co.

SALT LAKE CITY.

Pantages'.

Arthur La Vine & Co.
Raymond & Bain
Greenlee & Drayton
Valerie Sisters
Hanlon & Clifton

SPOKANE, WASH.

Pantages'.

"September Morn"
Ward, Terry & Co.
Bowman Bros.
Chabot & Dixon
Clairmont Bros.

SEATTLE.

Pantages'.

Volant
Rosie Lloyd
Pealson & Goldie
Harry Tsuda
"Holiday in Dixieland"

TACOMA, WASH.

Pantages'.

Dream Pirates
Dancing La Vars
Chris Richards
Packard Four
Emmett & Emmett

VICTORIA, CAN.

Pantages'.

"Dream of the Orient"
"After the Wedding"
De Michele Bros.
Faber & Waters
The Creightons

VANCOUVER, CAN.

Pantages'.

Seven Bracks
Byal & Early
Nan Gray
The Rials
Hirschoff Troupe

WINNIPEG, CAN.

Pantages'.

Six Serenaders

Doris Wilson Trio
MacRea & Clegg
Clinton & Rooney
Roach & McCurdy

S. & C. CIRCUIT

ANACONDA, MONT.
Margaret.
(March 23)
John Higgins
Novelty Trio
West & Boyd
Kalma
Lew Wells
Sam Curtis & Girls

BILLINGS, MONT.
Babcock.
(March 21, 22)
Housch & La Velle
Coin's Dogs
Tom Brantford
"Beauty Doctors"
Quigg & Nickerson
W. S. Harvey

CINCINNATI.
Empress.
Anna Eva Fay
Work & Ower
Girard-Gardner Co.
Sadie Sherman
Jackson Family
(One to fill)

DETROIT.
Miles.
R. C. Faulkner
Howard Chase & Co.
West & Van Siclen
Warren & Dietrich
Neffsky Troupe
Johnson, Howard & Lizette

FARGO, N. D.
Grand.
First Half
Russell Bros. & Mealey
Amy Butler & Beaus
Breakaway Barlows
Gorman Bros.
Last Half
Frank Rich & Co.
(Three to fill)

GREAT FALLS.
G. O. H.
(March 25, 26)
Housch & La Velle
Coin's Dogs
Tom Brantford
"Beauty Doctors"
Quigg & Nickerson
W. S. Harvey

INDIANAPOLIS.
Family.
First Half
Rubin's Dogs
Pierce & Knoll
(Two to fill)

LEWISTON, MONT.
Judith.
(March 24)
Housch & La Velle
Coin's Dogs
Tom Brantford
"Beauty Doctors"
Quigg & Nickerson
W. S. Harvey

LOS ANGELES.
Hippodrome.
Aerial Mells
Hyman Meyer
Ramous-Nelson Co.
Lilly Lenora & Co.
Gray & Graham
Four La Della Comiques
Kerr & Davenport

MINNEAPOLIS
Unique.
Hunter's Dogs
E. E. Clive & Co.
Rozella Trio
Al. Lawrence
Four Bards

NO. YAKIMA, WASH.
Empire.
Three Days
Marble Gems
Kamerer & Howland
Mr. & Mrs. Arthur Cappelin
Saona
Seven Casteluccis

PORTLAND, ORE.
Empress.
Royal Italian Sextette
Raynor & Bell
Mrs. Fred Allen & Co.
Edith Mote
"Wallingford Outdone"
La Toy Bros.

SACRAMENTO.
Empress.
Harry Sterling
Cora & Robt. Simpson
Musical Kuehns
Carl & Rhiel
Geo. Lee & Girls
Ray Conlin

SAN FRANCISCO.
Empress.
Eight Black Dots
Jules Levy Family
Howatson & Swaybelle
Mr. & Mrs. Fred Thomas
Adams, Beverly & West
Miss Elmina & Co.

SEATTLE.
Empress.
The Valdos
Handers & Millis
Casting Lamys
Ann Hamilton & Co.
Grant Gardner
Scharf & Ramser

ST. CLOUD, MINN.
Nemec.
(One day)
Breakaway Barlows
Allman & Nevins
Amy Butler & Beaus
Gorman Bros.
Russell Bros. & Mealey

ST. PAUL, MINN.
Empress.
Ye Old Song Review
Novelty Four
Hal Davis & Co.
Foster & Foster
Three Wille Bros

VINCENNES, IND.
Lyric.
Rath Bros.
Milton & Herbert
(One to fill)

W. V. M. A.

CHICAGO.
Academy.
First Half
Lua & Analeka
Fisher & Rockaway
Arthur Geary
The Lampinis
(One to fill)
Last Half
La Salle & Tankini
E. J. Moore
(Three to fill)

Lincoln.
(Sunday)
"Around the Town" (tab.)
First Half
Lulu Coates & Crackerjacks
Mack & Velmar
"Star by Mistake"
(Two to fill)
Last Half
"Five Beauties and a Spot"
Kimball & Arnold
(Three to fill)

Kedzie.
First Half
Vernie Kaufman
Connors & Witt
Louis Simon & Co.
Princeton & Yale
Last Half
Knapp & Cornalla
F. F. Hawley & Co.
Minnie Allen

Windsor.
First Half
Alfred Farrell
Mumford & Thompson
E. F. Hawley & Co.
Merle's Cockatoos

Avenue.
First Half
"Cabaret Girls" (tab.)
Last Half
"Around the Town" (tab.)

American.
First Half
"The Time, Place & the Girl" (tab.)
Last Half
Wilton Sisters
Lulu Coates & Crackerjacks
James Grady & Co.
John & Mae Burke
(One to fill)

Wilson.
First Half
Kennedy & Burt
Knapp & Cornalla
The Debutantes
Orey Fred Sweet
Last Half
Marie Dorr
Sorority Girls
Brooks & Bowen
Five Violin Beauties

ALTON, ILL.
Hippodrome.
First Half
Six Musical Spillers
Last Half
Elliott & Mullen
Three Amoras

BELOIT, WIS.
Wilson
Last Half
Arthur Geary
"Southern Porch Party"
(Three to fill)

BLOOMINGTON, ILL.
Majestic.
Last Half
Vernie Kaufman
Adolpho
Rawson & Clare
Kilkenny Four
Gautier's Toy Shop

COLUMBIA, MO.
Star.
Allen & Allen
Last Half
Morton Bros.

CHAMPAIGN, ILL.
Orpheum.
First Half
Rouble Sims
Heath & Perry
John Hymer & Co.
Simpson & Dean
Cheebert's Manchurians
Last Half
Juggling De Lisle
Baron Lichter
Homer Lind & Co.
Jarvis & Harrison
The Cansinos

COUNCIL BLUFFS, IA.
Nicholas.
First Half
Swan & Swan
Milt Wood
Parisian Trio

CANTON, ILL.
Princess.
Last Half
Thornton & Corlew
Claudia Tracy
Richard Wally & Co.

CEDAR RAPIDS.
Majestic.
First Half
Sidney & Townley
"When We Grow Up"
Three Vagrants
Thurber & Madison
Thalero's Circus
Last Half
The Lampinis
Mellor & De Paula
Three Lilliputs
Harry Von Fossen
"The New Leader"

DECATUR, ILL.
Empress.
First Half
Brown-Fletcher Trio
Juggling De Lisle
John & Mae Burke
Arthur Rigby
The Cansinos
Last Half
Gardner's Maniacs
Bennington Sisters
Morris & Allen
Royal Tokio Troupe
(One to fill)

DAVENPORT, IA.
Columbia.
First Half
Sebastian Merrill Troupe
Earl & Edwards
"Earl and the Girls"
Paul Kleist & Co.
Willie Weston
Last Half
"This Way, Ladies" (tab.)

DES MOINES IA.
Orpheum.
First Half
Mellor & De Paula
Symphonic Sextette
Adair & Adelphi
Jas. Thompson & Co.
The Fashion Girls
Dix & Dixie
Last Half
Van Cello
McCloud & Carp
Donovan & Lee
Harry Fern & Co.
Laurie & Bronson
Thalero's Circus

DUBUQUE, IA.
Majestic.
First Half
Ovondo Prince Trio
Lamb's Manikins
Carter & Waters
Verna Mersereau & Co.
Last Half
Box Car Duo
Green & Parker
Gladys Corriell
Gus Edwards' "School Days"

EAST ST. LOUIS, ILL.
Erber's.
First Half
Norcross & Winter
Ioleen Sisters
Jarvis & Harrison
"The Cop"
Last Half
Guzmoni Trio
Nell McKinley
Six Musical Spillers

EVANSVILLE, IND.
Grand
First Half
Le Blanc & Lorraine
Adeline Francis
Lella Shaw & Co.
Hazel Kirke Trio
Hardeen
Last Half
Castle Davis Trio
J. C. Nugent & Co.
Kenny & Hollis
Hardeen
(One to fill)

FT. DODGE, IA.
Princess.
First Half
Finn & Finn
Three Lilliputs
Simmons & Simmons
Musical Matinee
Last Half
Morgan & Stewart
Redwood & Gordon
Milt Wood
Mme. Sumiko & Co.

FT. WILLIAM, CAN.
Orpheum.
(March 24, 25)
Ovondo Prince Trio
Lamb's Manikins
Carter & Waters
Verna Mersereau & Co.

GREEN BAY, WIS.
Orpheum.
El Rey Sisters
Santos & Hayes
Grace De Winters
Princess Minstrel Misses

GALESBURG, ILL.
Gaiety.
First Half
The Three Chums
Marie Dorr
Last Half
Kennedy & Burt
"Which One Shall I Marry"
Harry B. Lester

HANNIBAL, MO.
Park.
First Half
"Safety First" (tab.)
Last Half
Neal Abel
Margaret Shea & Co.
Arnesen
(One to fill)

IRONWOOD, MICH.
Temple.
(March 21, 22)
Randow Duo
Mattie Lockett
Fern & Zell
Margot Francois & Partner

KENOSHA, WIS.
Virginian.
Last Half
Arnold & Florence
Horn & Ferris
Beach & Lynn
(Three to fill)

KANSAS CITY, MO.
Globe.
First Half
Mudge Morton Trio
Anuta Osgood
Dolan, Lenharr & Co.
Jewel Comedy Trio
(Act to fill)
Last Half
Musical Geralds
Bill Dooley
Gertrude Folsom & Co.
Harry & Augusta Turpin
(One to fill)

LINCOLN, NEB.
Lyric.
First Half
Smith & Farmer
Spissel Bros & Mack
Last Half
Dorothy Herman
(One to fill)

MINNEAPOLIS.
New Grand.
Frank Ward
"Between Trains"
Padden & Reed
Four Rennee Girls

New Palace.
Three Bartos
Doyle & Boyle
Gaylord & Lancton

MADISON, WIS.
Orpheum.
First Half
El Rey Sisters
Wilton Sisters
James Grady & Co.
(Two to fill)
Last Half
Layno & Benjamin
Paul Kleist & Co.
The Fashion Girls
Santucci
(One to fill)

MASON CITY, IA.
Regent.
First Half
Bennington Sisters
Mme. Sumiko & Co.
Last Half
Earl & Edwards
Seymour's Happy Family

PARSONS, KAN.
Best.
First Half
Harry & Augusta Turpin
Berg & Weston
Bottomley Troupe
Last Half
Lee's Hawaiians
Melnotte La Nolle Troupe
Rhoda & Crampton

PEORIA, ILL.
Orpheum.
First Half
Hanlon, Dean & Hanlon
Follis Sisters & Le Roy
Willie Weston
Gautier's Toy Shop
Last Half
Adolpho
"The Cop"

QUINCY, ILL.
Orpheum.
First Half
Claudia Tracy
"Which One Shall I Marry?"
Gordon & Marx
Richard Wally & Co.
Last Half
Thre Three Chums

ROCKFORD, ILL.
New Palace.
First Half
Layno & Benjamin
Grace De Winters
"Southern Porch Party"
Spencer & Williams
The Co-Eds
Last Half
"The Prince of To-Night" (tab.)

SO. BEND, IND.
Orpheum.
Cummin & Seaham
Pauline Saxon
Sorority Girls
Kilkenny Four
Frank Stafford & Co.
Last Half
"The Cabaret Girl" (tab.)

SUPERIOR, WIS.
People's.
First Half
Arnold & Florence
(Two to fill)
Last Half
Fred Rogers
Margot Francois & Partner
(One to fill)

SPRINGFIELD, MO.
Majestic.
First Half
"September Morn" (tab.)
Last Half
Simpson & Dean
John Hymer & Co.
Heath & Perry
Cheebert's Manchurians
(One to fill)

Jefferson.
First Half
Leroy & Tozier
Bill Dooley
(One to fill)
Last Half
McDougal & Shannon
Kremka Bros.
(One to fill)

SIOUX CITY, IA.
Orpheum.
First Half
Dorothy Herman
McCloud & Carp
Harry Fern & Co.
Donovan & Lee
Those French Girls
Last Half
Song & Dance Revue
Jas. Thompson & Co.
Adair & Adelphi
Thurber & Madison
Wilfred Du Bois

ST. PAUL, MINN.
Princess.
First Half
Box Car Duo
Green & Parker
Gladys Corriell
Gus Edwards' "School Days"
Last Half
The Three Westons
Boothby & Everdeen
Ben Smith
Symphonic Sextette

ST. LOUIS, MO.
Grand O. H.
First Half
Flying Mayos
Jerry & Gretchen O'Meara
Fink's Mules
Last Half
"Sunny Side of Broadway" (tab.)

Empress.
First Half
Guzmoni Trio
Elliott & Mullen
Margaret Iles & Co.
Morris & Allen
Last Half
Ioleen Sisters
Norcross & Winter
Gordon & Marx

TERRE HAUTE.
New Hippodrome.
First Half
Castle Davis Trio
J. C. Nugent & Co.
Kenny & Hollis
Eva Fay
(One to fill)
Last Half
Le Blanc & Lorraine
Adelaine Francis
Lella Shaw & Co.
Hazel Kirke Trio
Eva Fay

VIRGINIA, MINN.
Royal.
First Half
Fred Rogers
Beach & Lynn

WATERLOO, IA.
Majestic.
First Half
Von Cello
Morgan & Stuart
"Song and Dance Revue"
Harry Van Fossen
"The New Leader"
Last Half
Three Vagrants
"Earl and the Girls"
Spencer & Williams
Sebastian Merrill Co.
(One to fill)

WINNIPEG, CAN.
Strand.
(Full week)
Amoros & Mulvey
Louis London
Pankey & McCarver
Eller's Animals

INTERSTATE CIRCUIT

AUSTIN, TEX.
Majestic.
First Half
Clown Seal
Elsie Fay Trio
Harry Holman & Co.
Mme. Ayer
Emma Carus
Rooney & Bent
Dudley Trio
Olga

DALLAS, TEX.
Majestic.
Geo. Brown & Co.
Willie Solar
Walter V. Milton & Co.
Devine & Williams
Carolina White
Donahue & Stewart
Mazie King & Co.

DALLAS, TEX.
Jefferson.
First Half
Tom & Edith Almond
Allisons
Laurie Ordway
Huling's Seals

FT. WORTH, TEX.
Majestic.
Leach-Wallin Trio
"Married Ladies' Club"
Alexander Kids
Murray & Adams
Seven Colonial Belles

HOUSTON, TEX.
Majestic.
Kartelli
Claudius & Scarlet
The Crisps
Fay, Two Coleys & Fay
Hermine Shone & Co.
Nellie V. Nichols
Karl Emmy's Pets

LITTLE ROCK, ARK.
Majestic.
First Half
Hanley & Murray
Burke & Burke
Joe Whitehead
Dan Sherman & Co.
Last Half
Dudley Trio
Olga
Harry Holman & Co.
Rooney & Bent
Clown Seal

(See page 24.)

"I'M GOING TO HIT THE TRAIL"
BY J. BRANDON-WALSH & ERNIE ERDMAN.
A SONG FOR ANY SPOT IN YOUR ACT
WRITE FOR IT TODAY
FORSTER-MUSIC PUBLISHER.
ROOM 30 - GRAND OPERA HOUSE
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NO USE IN MY RAVING ABOUT IT.
SEEING AND HEARING IS BELIEVING.
YOU'LL LIKE IT - NO DOUBT ABOUT IT.
ORCHESTRATION IN YOUR KEY READY FOR YOU.

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Barrymore, Ethel (Chas. Frohman, Inc., mgrs.)—Nixon, Pittsburgh, 13-18, Powers', Chicago, 20, indef.
"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Blue Envelope, The"—Cort, New York, 13, indef.
"Bringing Up Father," Gus Hill's (Griff Williams, mgr.)—Walnut, Phila., 13-18, People's, Phila., 20-25.
"Bringing Up Father"—Los Angeles 13-18.
"Bird of Paradise"—St. Paul 12-18.
Chatterton, Ruth, & Henry Miller—Hollis, Boston 13-25.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cinderella Man, The" (Oliver Morosco, mgr.)—Hudson, New York, indef.
"Cohan Revue of 1916"—Astor, New York, indef.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgrs.)—Powers', Chicago, 13-18, Milwaukee 20-22, Madison 23, Rockford, Ill., 24, Bloomington 25.
"Daddy Long Legs"—Bronx O. H., New York, 13-18, Shubert, Bkln., 20-25.
Eltinge, Julian (A. H. Woods, mgr.)—Indianapolis, Ind., 13-18, Hamilton, O., 19, Grand, Cincinnati, 20-25.
"Eternal Magdalene, The" (Julia Arthur) (Selwyn & Co., mgrs.)—Montauk, Bkln., 13-18, New London, Conn., 20, New Bedford, Mass., 21, Manchester N. H. 22 Portland Me. 23-25.
"Eternal Magdalene The" (Florence Roberts) (Selwyn & Co., mgrs.)—Leadville, Colo., 15, Grand Junction 16, Reno, Nev., 18, San Francisco 19-April 1.
"Eternal Magdalene, The" (Clara Joel) (Selwyn & Co., mgrs.)—Nashille, Tenn., 16-18, New Decatur, Ala., 20, Tuscaloosa 21, Montgomery 22, Selma 23, Pensacola Fla. 24, Mobile, Ala., 25.
"Experience" (Wm. Elliott mgr.)—Hartford, Conn., 13-18.
"Everywoman' (Henry W. Savage, mgr.)—Longview, Tex., 15, Greenville 16, Sulphur Springs 17, Ft. Worth 18, Sherman 20, Denison 21, Wichita Falls 22, 23, Gainesville 24, Ordmore, Okla., 25.
Fiske, Mrs. (Corey, Williams, Riter, Inc., mgrs.)—Gaiety, New York, indef.
Ferguson, Elsie (Chas. Frohman, Inc., mgrs.)—Empire, New York, 13, indef.
Forbes-Robertson—Battle Creek, Mich., 15, Grand Rapids 16-18, Lansing 20, Saginaw 21, Ann Arbor 22, Lima, O., 23, Dayton 24, 25.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.
"Follies of 1915" (F. Ziegfeld, mgr.)—Forrest, Phila., 13-18.
"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—Grass Valley, Cal., 15, Nevada City 16, Auburn 17, Sacramento 18, San Francisco 19-25.
"Freckles," Southern Co. (Broadway Amuse. Co., mgrs.)—Geary, Okla., 15, Watonga 16, Okeene 17, Canton 18, Alva 21, Eldorado, Kan., 23, Eureka 24, Kincaid 25.
"Freckles," Co. B (Darrell H. Lyall, mgr.)—Newbern, N. C., 15, Plymouth 16, Williamton 17, Rocky Mount 18.
"Great Pursuit, The" (Joseph Brooks, mgr.)—Shubert, New York, 22, indef.
Hajos Mitzi (Henry W. Savage, mgr.)—Cohan's, New York, indef.
Hilliard, Robert (Wm. M. Gray, mgr.)—Maxine Elliott's, New York, 13-18.
Hodge, Wm.—Majestic, Boston, 13-18.
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Harris, New York, indef.
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp., New York, indef.
"Heart of Wetona" (Frohman-Belasco, mgrs.)—Lyceum, New York, indef.
"Hobson's Choice" (F. Ray Comstock, mgr.)—Wilbur, Boston, 13, indef.
"Human Soul, The" (J. A. Schweuk, mgr.)—San Francisco 13-18, Los Angeles 20-25.
"His Majesty Bunker Bean"—Cort, Chicago, 13-25.
"Henpecked Henry" (Halton Powell, Inc., mgrs.)—Marion, O., 16-18, Dayton 20-25.
Illington, Margaret (Selwyn & Co., mgrs.)—Montgomery, Ala., 15, Columbus, Ga., 16, Atlanta 17, 18, Albany 20, Jacksonville, Fla., 21, Savannah 22, Augusta, Ga., 22, Columbia 23, Greenville 25.
Irwin, May—Jackson, Mich., 18, Indianapolis 20-22.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Garrick, Phila., 13, indef.
"Just a Woman" (The Shuberts, mgrs.)—Forty-eighth Street, New York, indef.
"Katinka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, indef.
Lauder, Harry (Wm. Morris, mgr.)—Shubert, St. Louis, 12-18, Terre Haute, Ind., 20, Indianapolis 21, 22, Mansfield, O., 23, Lima 24, Toledo 25.
La Scala Grand Opera Co.—San Diego, Cal., 18-25.
"Little Miss Susan" (Alton & Estherman, mgrs.)—Knoxville, Tenn., 15, Morristown 16, Greenville 17, Jackson City 18, Bristol 20, 21, Abingdon, Va. 22, Marion 23, Wytheville 24, Pulaski 25.
"Lilac Domino"—Altoona, Pa., 17.
"Lost in New York"—Lyceum, Pittsburgh, 13-18, Buffalo, N Y., 20-25.
Metropolitan Opera Co.—Metropolitan, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Illinois, Chicago, indef.
MacFarlane, Geo.—Plymouth, Boston, 13-18.
Maude, Cyril—Montreal, Can., 20-25.
"Melody of Youth" (Hackett & Tyler, mgrs.)—Fulton, New York, indef.
"New Henrietta, The"—Adelphi, Phila., 13-18.
"Nobody Home"—Memphis, Tenn., 17, 18.
"Nothing But the Truth" (H. H. Frazee, mgr.)—Newark, N. J., 13-18.
O'Hara, Fiske—Shubert, Bkln., 13-18.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, Phila., 13-25.
"Only Girl, The" (Joe Weber, mgr.)—Buffalo, N. Y., 20-25.
"On Trial" (Cohan & Harris, mgrs.)—Newark, N. J., 20-25.
"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Lyric, New York, indef.
"Pay Day" (The Shuberts, mgrs.)—Booth, New York, 13, indef.
"Princess Tra-la-la" (Andreas Dippel, mgr.)—National, Washington, 13-18, Broad, Phila., 20-25.
"Pollyanna" (Klaw & Erlanger, mgrs.)—Broad, Phila., 13-18.
"Pair of Silk Stockings" (Winthrop Ames & Shuberts, mgrs.)—Princess, Chicago, 13-18.
"Pair of Sixes," Co. A (H. H. Frazee, mgr.)—Standard, New York, 20-25.
"Pair of Sixes," Co. D (H. H. Frazee, mgr.)—St. Louis 12-18.
"Princess Pat, The" (John Cort, mgr.)—Alvin, Pittsburgh, 13-18, Lyric, Cincinnati, 20-25.
"Passing Show of 1915"—Academy, Baltimore, 20-25.
"Potash & Perlmutter," Eastern Co. (A. H. Woods, mgr.)—London, Ont., Can., 15, Brantford 16, St. Catherines 17, Hamilton 18, Buffalo, N. Y., 20-25.
"Quinney's" (Frederick Harrison, mgr.)—Montreal, Can., 13-18.
"Robinson Crusoe Jr"—Winter Garden, New York, indef.
"Road to Mandalay"—Park, New York, indef.
"Rio Grande" (Chas. Frohman, Inc., mgrs.)—Blackstone, Chicago, 13-18.
"Rolling Stones" (Selwyn & Co., mgrs.)—Holyoke, Mass., 15, Springfield 16-18, Hartford, Conn., 20-22, New Haven 23-25.
"Robin Hood" (De Koven Opera Co.)—Kearney, Neb., 15, Columbus 16, Sioux Falls, S. Dak., 17, 18, St. Paul, Minn., 19-22, Minneapolis 23-26.
"Royal Gentleman, A" (Guy Caufman, mgr.)—Schaller, Ia., 16, Early 17, Enterprise 19, Corydon 20, Russere 21, Baxter 23, Cambridge 24, State Center 25.
Sanderson-Brian-Cawthorn Co. (Charles Frohman, Inc., mgrs.)—Liberty, New York, indef.
Skinner, Otis (Chas. Frohman, Inc., mgrs.)—Grand, Cincinnati, 13-18, Louisville, Ky., 20-22, Evansville, Ind., 23, Bloomington 24, Muncie 25.
Starr, Frances (David Belasco, mgr.)—Standard, New York, 13-18.
San Carlo Grand Opera Co.—Nixon, Pittsburgh, 23-25, Altoona 26.
"Stop! Look! Listen!" with Gaby Deslys (Charles Dillingham, mgr.)—Globe, New York, indef.
"So Long, Letty" (Oliver Morosco, mgr.)—Olympic Chicago, indef.
"Sari" (Henry W. Savage, mgr.)—Waco, Tex., 15, Dallas 16-18, Ft. Worth 20, 21, Longview 22, Marshall 23, Shreveport, La., 24, Texarkana, Tex., 25.
"Some Baby" (Henry B. Harris' Estate, mgrs.)—Academy, Baltimore, 13-18.
"Soldier of Japan, A" (Oscar Graham, mgr.)—Killeen, Tex., 15, Lomita 16, Brady 17, Richland Springs 18.
"Shepherd of the Hills, The" (Gaskell & MacVitty, Inc., mgrs.)—Plankington, S. Dak., 15, Chamberlain 16, Salem 17, Beresford 18, Scotland 20, Armour 21, Tyndall 22, Centerville 23, Ireton, Ia., 24, Hartley 25.
"September Morn"—Newark, N. J., 13-18, Montauk, Bkln., 20-25.
Tree's, Sir Herbert, Shakespeare Tercentenary—New Amsterdam, New York, 14, indef.
Thurston (Jack Jones, mgr.)—Paterson, N. J., 13-18, Camden 20-25.
Tellegen, Lou (Garrick Prod. Co., mgrs.)—Shubert, Boston, 13-18.
"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Park Sq., Boston, 13-25.
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Piqua, O., 15, Springfield 16, Dayton 17, Wapakoneta 18, Toledo 19-22, Columbus 23-25.
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Orlando, Fla., 15, Daytona 16, Palatka 17, St. Augustine 18, Brunswick, Ga., 20, Savannah 21, Augusta 22, Aiken 23, Orangeburg 24, Asheville, N. C., 25.
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Las Vegas, N. Mex., 15, Raton 16, Trinidad, Colo., 17, La Junta 18, Denver 19-25.
"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Davenport, Ia., 15, Iowa City 16, Waterloo 17, Oskaloosa 18.
"Town Topics"—Chicago, Chicago, indef.
"This Is the Life" (Halton Powell, Inc., mgrs.)—Blair, Neb., 15, Fremont 16, Ponca 17, Onawa, Ia., 18, Elk Point, S. Dak., 20, Centerville 21, Parker 22, Flandreau 23, Canton 24, Garretson 25.
"Ten Nights in a Barroon"—Lyceum, Pittsburgh, 20-25.
"Unchastened Woman, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, 13-25.
"Under Fire" (Selwyn & Co., mgrs.)—Providence 13-18, Springeld, Mass., 20-25.
"Uncle Tom's Cabin," Kibble's (A. T. Ackerman, mgr.)—Hazelton, Pa., 15, Wilkes-Barre 16, 17, Binghamton, N. Y., 18, Norwich 20, Cortland 21, Oneonta 22, Fulton 23, Syracuse 24, 25.
"Uncle Tom's Cabin," Stetson's (J. W. Brownlee, mgr.)—Akron, O., 15, Ashland 16, Youngstown 17, 18, E. Liverpool 20, Steubenville 21, Wheeling, W. Va., 22, 23, Parkersburg 25.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.
Washington Sq. Players—Bandbox, New York, indef.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—Watertown, Wis., 15, Beaver Dam 16, Portage 17, La Crosse 18, Albert Lea, Minn., 19, Algona 20, Mason City, Ia., 21, Cresco 22, Austin, Minn., 23 Rochester 24, Red Wing 25.
Whiteside, Walker—Memphis, Tenn., 24, 25.
"Watch Your Step" (Chas. Dillingham, mgr.)—Cleveland 13-18.
"Weavers, The" (Modern Stage Co., mgrs.)—Buffalo, N. Y., 13-18.
"World of Pleasure, A"—Lyric, Cincinnati, 13-18, Alvin, Pittsburgh, 20-25.
"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—Owen Sound, Can., 15, Guelph 16, Berlin 17, Brantford 18, Galt 20, Peterboro 21, Belleville 22, Kingston 23, Brockville 24, Ottawa 25.
"When Dreams Come True," Eastern Co. (Coutts & Tennis, mgrs.)—Bangor, Me., 15, Lewiston 16, Bath 17, Bumford Falls 18, Portland 20-22, Biddeford 23, Dover, N. H., 24, Portsmouth 25.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.
Lutz's, Carrie, Colonial Ladies' Orchestra—Gloucester, N. J., indef.
Sousa's Band—Hipp., New York, indef.

BURLESQUE SHOWS.

(See Burlesque Page.)

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Freeport, Me., 13-18.
Ka Dell Kritchfield Vaud. Show (J. S. Kritchfield, mgr.)—Mississippi City, Miss., 13-18, Ocean Springs 20-25.
Lucy, Thos. Elmore—Pilot Grove, Mo., 16, Rose Hill, Ia. 17, Carlisle 18, Melcher 20, Boonville 21, De Soto 22, Huxley 23, Luther 24, Ledyard 25.
McGinley, Bob & Eva—Oakland, Cal., indef.
Powers (Frank J. Powers, mgr.)—Key West, Fla., 13-25.
Smith, Mysterious—Winner, S. Dak., 15, Dallas 16, Bonestell 17, Fairfax 18, Stanton, Neb., 20, Atkinson 21, Inman 22, Stewart 23, Long Pine 24, Valentine 25.

COMPANIES IN TABLOID PLAYS.

"Cabaret Girls, The"—Windsor, Chicago, 16-18.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, indef.
Empire Girls (Fred Siddon, mgr.)—Corning, N. Y., 13-18, Muncie, Pa., 20-25.
Hall, Billy, M. C. Co.—Taunton, Mass., 13-18, Plymouth 20-25.
Loring Musical Revue (M. J. Meaney, mgr.)—Keene, N. H., 13-18, Fitchburg, Mass., 20-25.

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Orchestrations in six (6) keys—G (b to b), Ab (c to c), Bb (d to d), C (e to e), D (f-sharp to f-sharp), F (a to a)

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"Little Miss Mix-Up" (A. H. McAdam, mgr.)—Joliet, Ill., 16-18.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
Pepple's All Girl Revue—Logansport, Ind., 16-18.
"Prince of To-night"—Avenue, Chicago, 16-18.
Shantz Premier Girls—Camden, N. J., indef.
Submarine Girls (Mesereau Bros., mgrs.)—Columbia 13-18.
"Six Little Wives"—Rockford, Ill., 16-18.
"Sunny Side of Broadway"—Kankakee, Ill., 16-19. Grand, St. Louis, 20-25.
Tabarin Girls (Dave Newman, mgr.)—Atlanta, Ga., 13-19.
"This Way, Ladies"—Quincy, Ill., 16-18, Hannibal, Mo., 20-22, Davenport, Ia., 23-25.

MINSTRELS.

De Rue Bros.—Straitsville, O., 15, Glouster 16, Athens 17, Gallipolis 18.
Field's, Al. G.—Bartlesville, Okla., 15, Independence, Kan., 16, Coffeyville 17, Joplin, Mo., 18, 19, Springfield 20, Parsons, Kan., 21, Wichita 22, Topeka 23, St. Joseph, Mo., 24, Des Moines, Ia., 25.
O'Brien's, Neil (O. F. Hodge, mgr.)—Watertown, N. Y., 15, Rochester 16, Syracuse 17, Auburn 18, Warsaw 20, Hornell 21, Salamanca 22, Warren, Pa., 23, Oil City 24, Erie 25.

CARNIVALS.

Great American Shows—Meridian, Miss., 13-18.
Heth, L. J., United Shows—E. St. Louis, Ill., 15-22.
International Shows (R. A. Dano, mgr.)—Pine Bluff, Ark., 25-April 1.
Metropolitan Shows—Troy, Ala., 27-April 4.
Pollow United Shows—Denver 20-25.
Whitney Shows—Haslan, Tex., 13-18, De Queen, Ark., 20-25.

CIRCUS.

Barnes, Al. G.—Escondido, Cal., 15, Los Angeles 16-18, Lancaster 19, Bakersfield 20, Porterville 21, Reedley 22, Visalia 23, Tulare 24, Hanford 25.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.
Avenue Players—Detroit, indef.
Arvine, George, Stock—American, Phila., indef.
Auditorium Players—Auditorium, Baltimore, indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
Angell's Comedians (Billie O. Angello, mgr.)—Rule, Tex., 13-18.
Broadway Players—Ogden, U., indef.
Bainbridge Players—Minneapolis, indef.
Bryant, Marguerite, Stock—McKeesport, Pa., indef.
Parrett Players (J. R. Barrett, mgr.)—Springfield, O., indef.
Brownell-Stork Stock—Newark, N. J., indef.
Burnison, Clayton, Players—Dixie, Manayunk, Phila., indef.
Bryant, Billy, Stock—Findlay, O., indef.
Boyle, J. J., Stock—Parnell, Mo., 16-18.
Craig Stock—Castle Sq., Boston, indef.
Craig, Ben, Players—Shawmut, Boston (first half), indef.
Calburn Opera Stock—Majestic, Bkln., indef.
Cornell-Price Players—Mt. Vernon, Ill., 13-18, Mt. Carmel 20-25.
Carroll Comedy Co. (Ion Carroll, mgr.)—Lancaster, O., indef.
Chicago Stock—Burlington, Vt., 13-18.
Chase-Lister Stock—Hot Springs, S. Dak., 13-18.
Columbia Stock—Mt. Airy, Md., 13-18.
Denham Stock—Denver, indef.
Dubinsky Bros. Stock—Kansas City, Mo., indef.
Davis Stock—G. O. H., Pittsburgh, indef.
Driscoll, Geo., Players—Montreal, Can., indef.
Dougherty Stock (Jim Dougherty, mgr.)—Savannah, Ill., 13-18.
Edwards, Mae, Players (Chas. T. Smith, mgr.)—Lindsay, Ont., Can., indef.
Emerson Players—Lowell, Mass., indef.
Eckhardt, Oliver, Players—Saskatoon, Sask., Can., indef.
Elsmere Stock—Elsmere, Bronx, N. Y., indef.
Empire Theatre Stock—Empire, Pittsburgh, indef.
Forsberg Players—Lancaster, Pa., indef.
Fisher, Ernest, Stock—St. Paul, indef.
Feldman & Christie M. C. Co.—St. John, Can., 20, indef.
Grace George Stock—Playhouse, New York, indef.
Grand Opera House Players—G. O. H., Bkln., indef.
Grand Stock—Toronto, Can., indef.
German Stock—German, Cincinnati, indef.
Grand Opera House Stock—G. O. H., Syracuse, N. Y., indef.
Glaser, Vaughan, Stock—Cleveland, indef.
Gibson's, Ted, Stock—Kansas City, Mo., indef.
Hyperion Players—New Haven Conn., indef.
Hudson Players—Union Hill, N. J., indef.
Horne Stock—Erie, Pa., indef.
Hamilton Stock—Gloversville, N. Y., indef.
Haines-Wilbur Stock—Hedgesville, Mont., 13-18, Harlowtown 20-15.
Hugo Players, No. 1 Co. (Chester Hugo, mgr.)—Gibbon, Neb., 23-25.
Hawk, Earl, Stock—Palatka, Fla., 13-18.
Jefferson Players—Portland, Me., indef.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Keyes, Chet, Players—Zanesville, O., indef.
Lytell-Vaughan Stock—San Francisco, indef.
Longacre Stock—Bridgehampton, L. I., N. Y., indef.
Lewiston Players—Lewiston, Me., indef.
Lowe-Adair Stock—Steubenville, O., indef.
Lindon, Grace, Stock (Chas. A. Cassimus, mgr.)—Montgomery, Ala., indef.
Little Playhouse Stock—Mt. Vernon, N. Y., indef.
Lillian Lyons Stock—Bay City, Mich., 13-18.
Morosco Stock—Los Angeles, indef.
Malloy-Corinne Players—Toronto, Can., indef.
Mozart Players—Elmira, N. Y., indef.
McWatters, Webb & Co.—Terre Haute, Ind., indef.
Melville's Comedians—Little Rock, Ark., indef.
Murphy, Eugene J., Stock—Augusta, Ga., until April 15.
Marks, Tom, Stock—St. Thomas, Ont., Can., 13-18.
Machan's Associate Players—Wallaceburg, Ont., Can., 13-18, Leamington 20-25.
North Bros.' Stock—Omaha, Neb., indef.
Northampton Players—Northampton, Mass., indef.
Nestell Players—Hutchinson, Kan., indef.
National Stock—National, Chicago, indef.
Nutt Comedy Players—Sourlake, Tex., 13-18.
Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., indef.
Oliver Players (Ed. Williams, mgr.)—Topeka, Kan., indef.
Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., indef.
Poli Players—Poli's, Washington, indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Hartford, Conn., indef.
Park Theatre Stock Co.—St. Louis, indef.
Palace Players—Manchester, N. H., indef.
Pabst Stock—Pabst, Milwaukee, indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Princess Stock—Monmouth Springs, Mo., 12-18.
Robbins, Clint & Bessie, Stock (Clint A. Robbins, mgr.)—Gordon, Neb., 8, Valentine 9, 10, Long Pine 11, 12, Ainsworth 13, 14, Atkinson 15, 16, O'Neil 17, Neligh 18.
Rentfrow Stock—Corpus Christi, Tex., 13-18.
Shubert Stock—Milwaukee, indef.
Strand Theatre Stock—Cedar Rapids, Ia., indef.
Shenandoah Stock—Shenandoah, St. Louis, indef.
Strand-Arcade Stock—Toledo, O., indef.
Sherman & Usher Stock—Moose Jaw, Can., indef.
San Diego Permanent Players—San Diego, Cal., indef.
Shannon Stock (Harry Shannon, mgr.)—Lebanon, O., 13-19.
Trumbull Players—Sheburne Falls, Mass., 13-18.
Union Hill Players—Union Hill, N. J., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., until April 30.
Wallace, Chester, Players—Oak Park, Ill., indef.
Wallace, Morgan, Players—Peoria, Ill., indef.
Whitney, Lou, Players—Anderson, Ind., indef.
Wigwam Stock—San Francisco, indef.
Wight Theatre Co. (Hilliard Wight, mgr.)—Clarinda, Ia., 13-18, Lenox 20-25.
Yonkers Stock Players—Yonkers, N. Y., indef.

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MEYER COHEN, Gen. Mgr.

(Continued from page 23)

OKLA. CITY, OKLA.

Lyric.

First Half
Williams & Segal
Tyroleans
Weber & Elliott
Melnotte La Nolle Troupe
Last Half
Five Romeros
The Kings
Gardiner Trio
Hufford & Chain
Buch Bros.

SAN ANTONIO, TEX.

Majestic.

Garcinetti Bros.
Lewis & McCarthy
Guatemala Band
Connellys
Wilson & Lenore
Walter C. Kelly
Schiovani Troupe

ST. JOSEPH, MO.

Crystal.

First Half
"The Millionaire" (tab.)
Last Half
Lawton
Smith & Farmer
Jewell Comedy Trio
Francis & Kennedy

SHREVEPORT, LA.

Majestic.

First Half
Lalla Selbini
King & Harvey
Lewis & Norton
Rex's Circus
Last Half
Elsie Fay Trio
Laurie Ordway
Allisons
Huling's Seals

TULSA, OKLA.

Empress.

First Half
Five Romeros
The Kings
Gardiner Trio
Hufford & Cain
Buch Bros.
Last Half
Bevan & Flint
Weir & Mack
Frank Crumit
Australian Woodchoppers

TOPEKA, KAN.

Novelty.

First Half
Walton & Vivian
Hamilton & Barnes
"Act Beautiful"
Last Half
Fagg & White
Dolan Lenharr & Co.
Danny Simmons

WICHITA, KAN.

Princess.

First Half
Bevan & Flint
Frank Crumit
Weir & Mack
Australian Woodchoppers
Last Half
Walton & Vivian
Annapolis Boys
Hamilton & Barnes
"Act Beautiful"

LOEW CIRCUIT
(EASTERN)

NEW YORK CITY.

American.

First Half
Stanley & La Brack
Douglas Flint & Co.
Daisy Harcourt
Marvel
Ward & Howell
"Romance of Underworld"
Wm. Cahill
Last Half
Murphy & Lachmar
David S. Hall & Co.
Echell & Robert
Weston & Leon
Harlequin Trio
"Romance of Underworld"
Sandy Shaw

Boulevard.

First Half
Pearl Bros. & Burns
"The System"
The Skatelles
Last Half
Stevens & Brunelle
Bob Hall
Maxine Bros. & Bobby

Delancey Street.

First Half
Harlequin Trio
Putnam & Lewis
Halloy & Noble
Last Half
Stanley & Burns
The Skatelles

Greeley Square.

First Half
Maxine Bros. & Bobby
O'Brien & Havel
Sandy Shaw
Last Half
Ward & Howell
McCormack & Irving
"Best of Friends"
Pipifax & Panlo

Lincoln Square.

First Half
James & Fealy
Ray & Hilliard
Ed. Abeles & Co.
Last Half
Milani Five
"Fighter & the Boss"
Barry & Wolford

National.

First Half
Milani Five
Murphy & Lachmar
"To Save One Girl"
Roy La Pearl
Last Half
Gilroy, Haynes & Montgomery
Cyril & Stewart

Orpheum.

First Half
"Best of Friends"
Capitol City Trio
Last Half
Swain's Cockatoos
Halloy & Noble
Putnam & Lewis
Three Bobs

Seventh Avenue.

First Half
Stanley & Burns
Pipifax & Panlo
"On the Veranda"
Bob Hall
Last Half
Gray & Old Rose
"To Save One Girl"
Roy La Pearl

BROOKLYN, N. Y.

Bay Ridge.

First Half
Laura & Billy Dreher
La France & Holland
"Sherlock the Second"
Stevens & Burnelle
Parry Cutler
Elsie Hahnmann
Last Half
Dave Wellington
Stanley & La Brack
Douglas Flint & Co.
Nolan & St. Clair
Wm. Cahill
Elsie Hahnmann

Bijou.

First Half
Swain's Cockatoos
David Reese
Quinn & Mitchell
Eugene Blair & Co.
Last Half
Ray & Hilliard
"Sherlock the Second"

De Kalb.

First Half
McCormack & Irving
"Fighter & Boss"
Holden & Herron
Last Half
James & Fealy
Dorothy Burton & Co.
Marie Fenton

Fulton.

First Half
Dave Wellington
David S. Hall & Co.
Barry & Wolford
Gray & Old Rose
Last Half
O'Brien & Havel
Harry Cutler
Wm. O'Clare & Girls

BALTIMORE.

Hippodrome.

Collier & De Walde
Smith & Kaufman
Barnes & Robinson
"Ships That Pass in Night"
Ed. Dowling
Leech-Le Quinlan Trio

BOSTON.

Orpheum.

First Half
Alvarez Duo
Tom Waters
"Sword of Fear"
Cummings & Gladying
Little Caruso
Sid Lewis
Captain Sorcho
Last Half
Arthur Havill & Co.
"On the Veranda"
Clark & McCullough
Captain Sorcho

Globe.

First Half
Johnson & Deane
Rev. Frank Gormley
Weston & Leon
Last Half
McDonald & Rowland
Lew Cooper
Jack & Foris

St. James.

First Half
Jack & Foris
Arthur Havill & Co.
Allie White
Clark & McCullough
Conrad & Betty
Last Half
"Sword of Fear"
Johnson & Deane
Prevost & Brown
Conrad & Betty

CHICAGO.

McVicker's.

Reed Bros.
Newsboys' Sextette
Marie Hart
Ed. Clark & Roses
Dale & Dennett
"Cheyenne Days"

CLEVELAND.

Miles.

Wm. De Follis & Co.
Jim & Marion Hawkins
John T. Doyle & Co.
Courtney Sisters
Haviland & Thornton
The Moaris

DETROIT.

Orpheum.

Norris' Baboons
O'Neal & Gallagher
Alice Cole
"Doctor's Orders"
Lawrence & Edwards
Primrose Minstrels

FALL RIVER.

Bijou.

First Half
Jesson & Jesson
Nieman & Kennedy
McDonald & Rowland
Kelly & Ferns
"Springtime"
Last Half
Alvarez Duo
Allie White
Flo Irwin & Co.
Capt. Barnet & Son
Little Caruso

HOBOKEN.

Lyric.

First Half
Dorothy Burton & Co.
Ruth Howell & Co.
Last Half
Selbini & Grovini
"First of the Month"
Lasky's "Trained Nurses"

NEWARK, N. J.

Majestic.

First Half
Gilroy, Haynes & Montgomery
Cyril & Stewart
Nine Crazy Kids
Marie Fenton
Last Half
Dawson, Lanigan & Covert
Marine Band

PROVIDENCE

Emery

First Half
Capt. Barnet & Son
Flo Irwin & Co.
Mayne & Ferns
Prevost & Brown
Last Half
Nieman & Kennedy
Cummings & Gladyings
Sid Lewis
"Springtime"

ROCHESTER, N. Y.

Avon.

First Half
Willie Hale & Bro.
Harvey De Vora Trio
Frankie Fay
Bernardi
Last Half
Oberita & Sisters
Franconi Opera Co.
Quinn & Mitchell
Shrodes & Mulvey

TORONTO.

Yonge Street.

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Wm. Morris
Duffy & Montague
Andrew Kelly
Bessie Remple & Co.
Denny & Boyle
Sabbott & Wright

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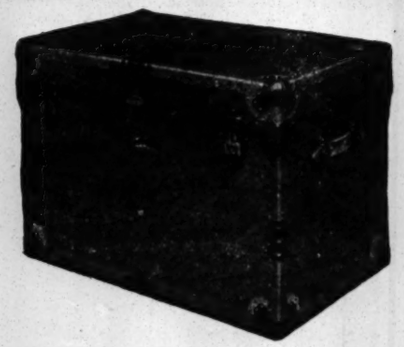

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ROUTE LIST

Supplemental List—Received Too Late for Classification.

Anglin, Margaret—Cleveland 15-18.
Brooks' Stock—Benton Wis., 16-18.
Bragg & Bragg Show (Add.) — Brunswick, Me., 20-25.
"Come to Bohemia"—Cleveland 20-25.
Harder, Myrkle, Stock — Norwich, Conn., 13-18, Meriden 20-25.
Klark, Gladys, Stock—Derby, Ont., Can. 13-18.
Maher Phil, Stock—Pittsburgh 13-25.
Majestic M. C. Co.—Morgantown, W. Va., 13-18.
Millette Comedy Co.—Wadley, Ga., 13-18.
"Maid in America" — Cedar Rapids, Ia., 15, Dubuque 16, Clinton 17, Davenport 18, 19, Rockford, Ill., 20, Joliet 21, So. Bend, Ind., 22, Kalamazoo, Mich., 23, Grand Rapids 24-26.
"Million Dollar Doll" (Harvey D. Orr, mgr.)—Lewistown, Pa., 16, Ashland 17, Milton 18, Lock Haven 20-22, Barnesboro 23, Vandergrift 24, Beaver Falls 25.
Nutt's Comedy Players—Pt. Arthur, Tex., 13-18.
Smart Set, The—Cleveland 20-25.
Stevens Stock—Owosso, Mich., 13-18, Ithaca 20-25.
Urban Stock—Bucksport, Me., 13-18.

Indianapolis, Ind.—Murat (Nelson G. Trowbridge, mgr.) Harry Lauder March 21, 22.

ENGLISH'S (Ad. F. Miller, mgr.)—Julian Eltinge, in "Cousin Lucy," week of 13. May Irwin, in "33 Washington Square," 20-22.

KEITH'S (Ned S. Hastings, mgr.)—Bill week of 13: "The Red Heads," "Tango Shoes," J. C. Nugent, Mr. and Mrs. Gordon White, Milo, Antrim and Vale, and the Flying Martins.

LYRIC (Barton & Olsen, mgrs.)—Bill 13-15: Lua and Analeka, Lelia Davis, Claudia Tracy, Mumford and Thompson, Will and Kemp. For 16-18: The Three Kelleys, Pearl Davenport, Davitt and Duval, Wantzer and Palmer, and the Randalls.

MAJESTIC (G. E. Black, mgr.)—The Winners week of 13.

COLUMBIA (Sam Davis, mgr.) — "Physical Torture" week of 13.

Montreal, Can. — His Majesty's (Sparrow Amusement Co., mgrs.) Geo. Driscoll's Players, in "The House Next Door," March 13-18. Cyril Maude, in "Grumpy," 20-25.

PRINCESS (Abbie Wight, mgr.) — "Quinneys'" 13-18.

ORPHEUM (Fred Crow, mgr.)—Bill 13-18: Ballet Divertissement, the Old Homestead Octette, Blossom Seeley, Claire Vincent and company, and Alexander Brothers.

GAYETY (T. E. Conway, mgr.)—The Globe Trotters 13-18, Twentieth Century Maids 20-25, Million Dollar Dolls 27-April 1.

Atlantic City, N. J. — Apollo (Fred Moore, mgr.) Philadelphia Orchestra, Leopold Stokowski, conductor: Marie Sunderlius, soprano, March 13. "Come to Bohemia," with cast including Daisy Irving, Walter Percival, Pritz Williams, Olive Reeves-Smith, Alice Gegeman, Denman Maley, Baroness Von Ulm, Muriel Hudson and Frank McCormack, 16-18. Serge de Diaghileff and Ballet Russe 28.

CORT opens 12, with Sunday concert, including Sylvester Schaeffer and photoplays.

KEITH'S GARDEN PIER (Chas. G. Anderson, mgr.) April 16, John McCormack.

Mobile, Ala.—Lyric (A. McDermott, mgr.) Margaret Illington, in "The Lie," March 13. "The Eternal Magdalene" 25.

COLUMBIA (Laurendine, mgr.) — The Bon Tons 13-18.

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PIANIST. A. F. M. 17 years' experience, A-Z.
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THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

AN EXPERIENCE.

They closed the saloons on Sunday in Chicago some months ago. Everyone thought this was great stuff. Less business for the patrol wagons, fewer drunken husbands and not so much congestion in police stations were predicted by the wise ones.

In a short time we heard of "fox trot clubs," "meeting of social nature by admission card only!" and we soon learned their type.

Last Sunday a friend of mine made "rounds" with me to visit the sick in various parts of the city. We stopped here and there to enjoy the beauties of the day. On the North Side of the city a group of men attracted our attention. We beckoned the chauffeur to drive over, thinking that we might perhaps minister to some one who may be injured. Instead of a mortal in distress we found something worse—a couple of drunks exchanging views about current politics. These fellows did not seem to worry about the Sunday closing law. Looking around us we found that the blinds of the saloons within the range of our vision were solemnly pulled down. However, the two topers were evidently well supplied with the "booze" that placed them in this exhilarating mood.

A couple more "drunks" swelled the circle and we turned our backs in disgust.

"Good and well observed law this Sunday closing law," remarked my medical friend as we whirled away.

The next stop was at the North Shore Apartments. A performer lay there critically ill. She became violently sick during the previous day and could not retain food. Try as she might, nothing was retained—not even hot water. The general condition from which she was suffering was such that every ounce of strength (if we may be permitted to measure strength by ounces) had to be preserved at all hazards.

A pathetic group of near relatives were at the bedside and the alarm was great. And for good cause, for the poor girl was in agony no pen can depict. The loyal parents, the sisters and others who love her dearly were nearly distracted when told of the seriousness of her malady.

I thought that since everything else had failed it would be a good idea to try iced champagne. When I suggested this the limp eyes of my patient brightened and she said in a whisper: "When I was ill before it did me a lot of good. Please, doctor, let me have some, won't you?"

I am an unconditional enemy of alcohol as a beverage in any form. I abhor it, for I am brought in daily contact with specimens of misery—the result of drink—that would make a savage shudder. And I know how much havoc is due to Demon Rum, so I firmly believe that only a calloused anthropophagite could subscribe to its use as a drink.

However, as a medicine, as a temporary stimulant, to tide an ebbing life over the connecting bridge of life and death, I would prescribe anything, no mater what it may be, so long as there is one chance in a million to benefit my patient.

I quickly reached my prescription blanks and quickly wrote a prescription for Cook's Champagne. "This is to be used," I wrote on the blank, "for medicinal purposes only and to a patient in a serious condition." One of the boys took the prescription and rushed out. His eyes were sparkling with determination to get that medicine, for he loved the sick girl with inextinguishable ardor and wanted to do everything possible to get her well.

My friend remained with me at the bedside for some time, awaiting the boy's return.

Meanwhile the girl was nearly exhausted from retching and vomiting. Morphine would, perhaps, have quieted her, but I do not give it unless the necessity is absolute. Besides, in this particular case, it might have done more harm than good. After some time, Frank not having returned, I ordered other measures for palliative purposes, and departed.

I later learned that our messenger had visited four drug stores and none of them would fill the prescription! This was shocking. What atrocity, I thought.

Mind you, giving the name and address of the patient, stating on the blank that a dire emergency existed, and signing the blank with the name of a reputable surgeon, is in the eyes of some law-abiding (?) druggists insufficient to dispense champagne. Where did the "drunks," before mentioned, get their supply on a balmy Sunday morn? Only Heaven knows. I wish I knew, for I would have no hesitancy in applying to the barkeeper in order to get the alcohol for the purposes for which I intended its use.

The following evening I attended a staff meeting of physicians and related to them my experience. I argued that something should be done to point out to the powers who guide the welfare of Chicago residents the fallacy of the existing ordinance, and that provisions should be made for physicians to obtain alcoholic preparations in quantities necessary from any drug store, if used to alleviate human suffering, and to be used for therapeutic measures exclusively.

Quite a discussion followed, and nearly everyone present had an idea or an opinion of how to go about it and what to do. Suddenly Dr. ——— rose and said: "You fellows are making a lot of unnecessary fuss. There is no legislation necessary. Everything is all right. When you need whiskey or brandy for any purpose just take a prescription blank and order half a teaspoonful of aromatic spirits of ammonia mixed with one or two pints of whiskey or brandy or anything else, and under the laws the druggist must fill it. In fact, I know of fellows who have their prescriptions filled regularly."

An outburst of laughter followed, but soon ceased, and the members were profoundly absorbed in thought. I wonder of what they were thinking?

ANSWERS TO CORRESPONDENTS.

HEMORRHAGE AFTER TONSIL OPERATION.

MRS. T. P. L., Buffalo, N. Y., writes:

DEAR DOCTOR: I have decided to have my tonsils removed. I am told that there is danger of hemorrhage in these operations. Please tell me, through THE NEW YORK CLIPPER whether the chance I am taking is great or negligible. Would you recommend local or general anesthesia?

REPLY.

Hemorrhage as a general proposition, following tonsil operation, is not looked upon with much gravity. However, occasional profuse hemorrhage will be encountered, but modern methods of arresting the bleeding, in skilled hands, is usually effectual, and not as a rule followed by serious sequences. Use local anesthesia. If too nervous and there is no contraindication, use general anesthesia.

CRYING SPELLS.

MISS ELSIE K., Chicago, Ill., writes:

DEAR DR. THOREK: I have been suffering with crying spells. I have nothing that pains me and am not physically ill. These spells last for an hour or two and leave me in a weakened condition. I have spats with my mother-in-law after which I am agitated, nervous and left in an extremely weakened condition. What is the matter with me, and what would you suggest that I do. Your diagnosis will be appreciated. I am a constant reader of THE CLIPPER.

REPLY.

You are afflicted with "too much mother-in-law." Stop your fussing with her. Get out of her way and forget her and your crying spells will be at an end.

DISLOCATION OF SHOULDER.

MRS. F. S. W., Cincinnati, O., writes:

DEAR DOCTOR: I have been in the profession for many years and am an acrobat. Some months ago I sustained a dislocation of the left shoulder joint. The accident happened on the stage. A physician was called, who put the joint back in place. I was laid up for a few days, but had no inconvenience since that time. My partner and others state that my shoulder will be impaired and that it will never be as strong as before. This worries me. I will be grateful for your opinion in THE CLIPPER.

REPLY.

You need entertain no fears whatever. A dislocation, when promptly reduced, leaves the joint in as good a condition as before. Besides, your partner, I am sure, did not have much experience as a doctor and he therefore has no business to frighten you, especially as there is nothing to worry about.

TREMORS OF HANDS.

MR. O. S. Y., New York, writes:

DEAR DOCTOR: I am twenty-one years of age and in every respect well, except that my hands tremble. I have noticed this for the past six months, and it alarms me. I am a baritone singer and of highly nervous temperament. I often worry about this trembling, and would appreciate your opinion on the matter through the columns of THE NEW YORK CLIPPER.

REPLY.

Tremors in an individual of your age and temperament are usually due to a general nervous condition. Do not concentrate your mind on the tremors. Rub downs of the entire body with tepid water in the morning and a warm tub bath before retiring are excellent. Take also a teaspoonful of the syrup of bromides, three times daily, after meals. Have the druggist add to a three ounce mixture of the bromides one drachm of Fowler's solution.

McCANN'S OINTMENT.

MRS. V. Z. A., Baltimore, Md., writes:

DEAR DR. THOREK: I suffer terribly from itching piles. I have had all kinds of prescriptions and used a great deal of advertised stuff, but to no avail. The last physician gave me a formula for McCann's Ointment. I have lost the prescription and cannot reach the doctor. You will greatly oblige me by publishing it in THE CLIPPER. With much appreciation, etc.

REPLY.

The formula for the ointment is as follows:

Silver Nitrate	3 grains
Extract of Hyosciamus	12 grains
Tannic Acid	15 grains
Simple Cerate	1 ounce

Apply a small quantity of the ointment, morning and night. Bathe the parts well in cold water before making application. The original McCann formula contains some morphine sulphate in the salve, which I purposely omitted, for I do not subscribe to its use.

UREMIA.

MR. D. F., Minneapolis, Minn., writes:

DEAR DOCTOR: I will appreciate if you will enlighten me on the following, through THE NEW YORK CLIPPER: 1. What causes uremia? 2. Is it a dangerous condition? 3. Is it curable? 4. How? 5. How long can a person live when suffering from it? Thanks.

REPLY.

1. Uremia is caused by an incompetency of the kidneys to carry on their work. It virtually is urine in the blood through failure of the kidneys to eliminate it via the normal channels. 2. Yes. 3. That depends upon a great many factors to be taken into consideration. 4. Proper care that the attacks do not recur. Enhancing normal activity of the kidneys. 5. That depends upon the damage to the kidneys already done, and upon the functioning capacity of same.

HOW OFTEN SHALL WE EAT?

F. P. V., Duluth, Minn., writes:

DEAR DOCTOR: I am glad to say I am a member of THE CLIPPER Health Department Family. I often discuss matters pertaining to health, and have learned a great deal since reading the articles. I would like to know how many meals per day are considered normal for the average healthy individual? Many thanks for your reply.

REPLY.

There is a general tendency to eat too much. Among most civilized people it is the custom to eat three, four or five times a day. In England you occasionally will meet people who eat regularly six times a day. On the other hand, according to Pythagoras, the ancient Greeks ate only once a day. He recommended a plan of eating twice daily of foods that were simple. Greece produces, as you know, the finest race of men the world has ever seen. Compare the modern dyspeptic and his *table-de-hote* habits with the laborer who eats sparingly, and you will be able to deduct which plan is the better one—gluttony or moderation.

ABSCESS IN THE BREAST.

MRS. P. L. M., Detroit, Mich., writes:

MY DEAR DOCTOR: I am a professional woman of thirty-three years of age. I have a daughter seven years old. I developed an abscess of the right breast that made me very ill. I had to be operated upon and was disabled for a very long time. I dread the thought that I may develop another abscess. I am worried. Can the reappearance of abscesses be prevented? If so, let me know, through THE CLIPPER, what I am to do. I will appreciate an early reply.

REPLY.

Do not be worried. If you will take care of your breasts now by massaging the entire breast with equal parts of alcohol and water, and will see that everything is attended to with scrupulous cleanliness, you need NOT fear any trouble. Abscesses such as you had usually result from infection due to carelessness. Be on your guard and everything will be all right.

F. G. J., New York: Will be pleased to see you when you arrive here. M. D., Boston: Comunicate with V. V. Vass, care of THE CLIPPER. He will give you the necessary information. J. L., Milwaukee: It may be that no skin grafting will be necessary. Permit matters to rest for another four or six weeks and you may be surprised. Meanwhile, keep the wound clean and apply equal parts of zinc salve and carbolic vaseline once daily. FANNIE DuB., Seattle: Do not throw your money away and waste your time. Promises such as you were given are absolutely false. It is only a scheme to get your coin, for which I presume you have to work as hard as most actresses. Hang on to it. You can put it to better use. JIM MARCO: Answered your letter care of the Rats. Have seen Eddie Wrothe. WINN, Pittsburgh, Pa.: It does not make any difference how you get the results, as long as you get them. Do not get the habit, however. For temporary relief it is all right. The saline laxatives are not indicated in your case. Vegetable compounds are better.

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GARDEN (Geo. Schneider, mgr.)—Bill 13-18: Eight Mignon Girls, Harry Davis, Three Burns Sisters, Gordon and Postle, the Novelty Trio, Palfrey, Barton and Smith, Moore and White, "Sons of the Desert."

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KEITH'S (Harry E. Smith, mgr.)—Vaudeville 13-18: Mildred Macomber and company, Frank North and company, Brown and Taylor, Samayoa, Herbert's comedy dogs, Lloyd and Britt, Stross and Becker, and pictures.

NEW PORTLAND (James W. Greely, mgr.)—Bill 13-15: Jim Doherty and company, the Von Schallahs, the Sisters Carre, the Leffell Trio, and Alex Wilson. Bill 16-18: Jim Doherty and company, Grace Hazard, Pelham and Tilma, the Dancing Millers, and Sam Barber.

GREELY'S (C. W. Mackinnon, mgr.)—The Marcus Musical Comedy Co., with Mike Lacks, Ray Penelton and others, and motion pictures week of 13.

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CHAS. L. CARY, Composer and Publisher, 215 Broad St., Red Bank, New Jersey.

PARAGON'S NEW PLANT READY.

The genii of the films, the protean mimes, muses and sprites of all the world's joy and all the world's tears, are holding gay revels in the moonlit glens of the Palisades this week.

Maurice Tourneur, who but a brief year since came from Paris and the Theatre Antoine and Pathe studios to absorb American atmosphere, and, fascinated, remained to turn screen director here, announces "Finis!" to his half year's labors in directing the building of the Paragon film plant on the heights of Fort Lee. The revel of the screen leprechauns will be re-echoed many times in ensuing days, weeks and months by all film folk, who welcome new, vital advances in the coming art of reproducing in films human emotions.

The Paragon studio is the last word in perfection.

Scarcely a single foot of its five acre studio, factory and adjuncts but contain some radical departure from all former methods in construction.

Two hundred feet length of studio floor, with automatic platforms at the East and West ends, opening automatically; eighty feet width, automatic camera bridges; automatic, self-starting and almost self-directing lights are but a few of the fairly startling array of innovations.

Ten directors may work on the floor at as many scenes without overlapping. Ten directors may order scenes and properties in and out of the scene and prop docks simultaneously without danger of collision, the Tourneur scene dock having a frontal footage beyond the hundred mark. The most inconsequential things—or details so regarded by some directors, perhaps—have been considered. For instance, there is a developing, fixing and tinting department that is worked on a relay or progressive system, the washing carriages stopping automatically. There is a special title printing department, with a title printing and camera invention scarcely an hour old that will be in active demand throughout the world as soon as its merits are generally known.

Also the Paragon factory's facilities for turning out perfected films from the raw negatives will exceed the hitherto inconceivable output of 2,000,000 feet per week. A night shift of operators could increase this quantity almost double. It is the aim of Mr. Tourneur to make the Paragon factory the resort of all producers of films who may have occasion to have their work done outside their own plants. Six paint frames, dovetailing quaintly, yet not crowding, with a perch at the summit as high and solitary as an eagle's nest for the chief of the department to make his plans undisturbed and at the same time observe the work of his staffs, is another novelty in construction. Duplex floors also distinguish the carpenter and property departments with main floor workrooms ceilinged with extension shops.

The new plant represents an investment, approximately, of three-quarters of a million dollars.

Within the next several weeks when its directing staffs are all in commission, it will have on its payrolls not less than several thousand people.

The Paragon, releasing through the World Corporation, has a franchise calling for the delivery of not less than twenty-four five reel features a year. It expects to be able to double this output once its vast machinery is well under way.

Mr. Tourneur, recalled for his meteoric success in America through his first films, "The Wishing Ring," "Alias Jimmy Valentine," "The Man of the Hour," and more recently "Trilby," will have as an associate in the new studio, as he had formerly with the Peerless, Director Albert Capellani, also Parisian, whose recent American productions, "The Face in the Moonlight" and "Camille," lifted him at once into the very forefront of producers here. His Paris fame is based chiefly upon his brilliant direction of the film, "Les Miserables," voted generally one of the most artistic and successful foreign features offered in America.

Francois Doublier, the man longest identified with the film industry in any country, has charge of the Paragon factory. Mr. Doublier has as his chief associate, J. Bezeul, formerly laboratory expert for Pathe and the Eclair in Paris for years. Ben Carre, another French film expert, is in charge of the scenic staffs.

Released at about the time this review of the Paragon plant sees type will be the Paragon's first picture, "The Hand of Peril," a feature made by Director Tourneur while the final touches were being given to the Paragon film mill. Released almost contemporaneously with this picture will be "The Feast of Life," a new Clara Kimball Young romance, directed by Mr. Capellani, with Cuba as the principal background and Frances Marion as its screen author. Willard Mack, author of "Kick In" and other sensational stage successes, is found in an imposing list of prominent authors on the scenario stocks for early Paragon release.

The Paragon believes it has achieved a master stroke in filmdom in its discovery of Doris Kenyon. Unknown, inexperienced, youthful and extremely pretty, Miss Kenyon was given a test when Director Tourneur was casting "The Hand of Peril." The debutante's beauty and mimetic gifts immediately won her the leading feminine role in the Stringer drama, the executive council of the entire studio voting unanimously. After seeing their discovery's screen results in the play the same council unanimously signed Miss Kenyon for the ensuing three years.

THE secretaries of the Virginia Fair Circuit held a meeting last week in Roanoke, Va., and elected officers as follows for the ensuing year: President, John L. Vaughan, Shawsville; first vice president, G. F. Carr, Galax; second vice president, H. B. Watkins, Danville; secretary, C. B. Ralston, Staunton.

AMONG the clowns who appeared with the big Elks' Circus at Bridgeport, Conn., March 4 to 11, were Dan Du Crow, Sam Nelson, Pete Conklin, "Poodles" Hanenford and "Col." Phil E. Keeler. Some of the finest talent in circus business was engaged for this show, a credit to Manager Chas. Hutchinson.

JOE DELTORELLI will leave his home in New Haven about April 3 to join the Ringling Show.

(*In answering ads. please mention* CLIPPER.)

DEATHS

MEMORIAL NOTICES inserted in this column at $3.50 an inch. Must reach us not later than Tuesday morning, ten A. M.

IN LOVING MEMORY OF MY DEAR FATHER
CHAS. L. GRANT
Died March 5, 1913.
ANNA GRANT.

Frank Oakley.

Frank Oakley, known all over the country as "Slivers," and famous as the Hippodrome and Barnum & Bailey clown, committed suicide early Wednesday morning, March 8, in his room at 308 West Seventy-first Street, this city.

Frank Oakley was born in Sweden, of English parents, forty-five years ago, and was brought to this country when a few months old. At the age of fourteen he ran away from home and became a groom in the John McMann Traveling Show. It was not until a few years later that he really became a performer with Andrew McDonald's Circus. He was married in April 1902, to Nellie Dunbar, a vaudeville singer. Three years before her death, in 1913, they became estranged.

Funeral services were held 10, at Stephen Merritt's Chapel, 223 Eighth Avenue.

He is survived by a twelve year old daughter, Nellie Anderson ("Slivers'" right name was Frank Anderson), who is to be adopted by Mrs. Josephine De Mott Robinson.

Robert Lett, the well know comedian, committed suicide in West Orange, N. J., last week. It is understood he had become despondent since his wife returned to her parents in Texas. He had lived in West Orange for five years, and had been employed in the moving pictures for the Edison Co. Previous to that he was, for several seasons, principal comedian with the Aborn Bros. He was about forty-five years old. The body has been shipped to his wife in Texas.

Mrs. Nat Jones, widow of the former well known comedian, and one of the Four Newton Sisters, was found dead in bed March 7, in her cottage at North Scituate Beach. Her sister, Mrs. Nellie Taylor, was found demented in bed, alongside the body. Mrs. Jones was seventy-two years old.

Timothy Goldsmith Aldrich, vaudeville agent and well known in theatrical circles, died March 11 at his home, 1500 Flatbush Avenue, Brooklyn, aged fifty-five years. He was a Mason and a member of the Junior Order U. A. M. and the Daughters and Sons of Liberty.

Frank Bohm, manager of vaudeville acts, died March 9, in the Park Hospital, this city, from a complication of diseases. He was thirty-three years old, was a member of the Friars, Vaudeville Comedy Club and the Masonic order.

Giovanni Sbriglia, at one time an opera singer, and later a teacher and coach, died recently at his home in Paris, France. He was born in Naples, and after studying at the conservatory there, appeared in opera in Italy.

Ollie Metz, professionally known as Ollie Sherwood, of Billy Morris and Sherwood Sisters, died March 5, at the home of her parents, Mr. and Mrs. Ed. A. Metz, at 511 W. One Hundred and Thirtieth Street, New York City, of pneumonia.

George Abram McKimm, musician and composer, and at one time on the vaudeville stage, died March 7, at his home, 474 Seventy-fifth Street, Bay Ridge. He is survived by his wife.

Edwin Kopp (Edward Auman) died March 1 of tuberculosis, at his home in St. Marys, Pa., aged thirty-one years.

J. Watts, of Watts and Lucas, died at the Eldorado Hotel, Chicago, March 9.

ROBERT GORDON LEE, infant son of Harry and Virginia Lee, born May 19, 1915, died March 10, 1916, at Mercy Hospital, Kansas City, Mo., of bronchial pneumonia.

SID LEWIS

Personal Direction JOSEPH M. SCHENCK

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THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to **THE REGISTRY BUREAU,**
NEW YORK CLIPPER, 47 West 28th St., New York.

..... Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled .....

for Registration.

NAME.....

Address.....

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

ETHEL BRIGHTON GOES WEST.

Ethel Brighton will appear in Lincoln, Neb., playing stock leads. Her first appearance will be on March 25.

HAZEL BURGESS JOINS POLI STOCK.

Hazel Burgess made a successful debut at Poli's, Hartford, last week, and is now a permanent member of the company.

NOTICE TO VAUDEVILLE MANAGERS AND BOOKING AGENTS

Certain persons who have appropriated my name and used same in connection with their billing in such manner as to deceive the public and fraudulently lead them to believe that they were the originators of my act, and that a certain woman was the original "MERCEDES" were permanently enjoined by his Honor, Judge Perkins, of the Circuit Court of Wayne County, Michigan, in my suit against them and the Miles Theatre, of Detroit, from using the name of "MERCEDES" individually or in connection with any other name or words, or in any other manner or form whatsoever.

The vaudeville managers and booking agents will therefore take notice that if anyone will hereafter use the name "MERCEDES" on any billing of any vaudeville act, other than the one I am producing, he will be prosecuted to the full extent of the law, in accordance with the said decision of Judge Perkins, who found that I am the originator and owner of the famous vaudeville act known as MERCEDES, and that all others are imitations, imposters and pirates of the profession.

Sincerely yours
MERCEDES

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MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

MAYOR'S COMMITTEE REPRESENTATIVE PICKS FLAWS IN AHERN CENSORSHIP MEASURE.

"UNCONSTITUTIONAL," DECLARES CORPORATION COUNSEL ARTHUR L. ANDREWS.

SUBSTITUTE CENSOR BILL UNDER CONSIDERATION.

The Ahern measure, recently introduced before the House Committee at Albany, N. Y., has been the cause of widespread discussion of late.

The bill, which provides for a board consisting of three members at a salary of $5,000 each per annum, whose duty it will be to censor and pass upon all films manufactured or exhibited in the State, has met with the strongest of opposition.

For the past few weeks rumors have been current to the effect that the State conference of mayors or individual members of same have shown a tendency to favor certain film companies in the matter of censorship.

While the attitude of the mayors' conference committee may have led to this report it can be said that a misunderstanding of the real facts by a few hasty persons is the cause for the alleged charge.

Arthur L. Andrews, who is chairman of the committee, outlined the position of that body clearly in a statement last week.

Admitting that they are opposed to State censorship as provided by the Ahern Bill, he declared that it would be impossible for a board consisting of only three members to scrutinize every film exhibited in the State, and maintained that with so small a board it would be easy for political, religious or business pressure to suppress the product of any special interest.

In conclusion Mr. Andrews stated that the bill in its present form was unconstitutional.

"RAMONA," BIG CLUNE THIRTEEN REELER FOR 44th ST. THEATRE.

Unless present plans miscarry the Forty-fourth Street Theatre, New York, will have for its attraction, early in April, a thirteen reel picture, called "Ramona."

While nothing definite has materialized as yet, it is almost an assured fact that the film will be exploited at that house.

A thirteen reeler is rather out of the ordinary even for Broadwaylites, and figuring the average running time for each reel at fifteen minutes, the entire production would consume three hours and a quarter of time.

Doubtless there are many movie fans who could be induced to sit through pictures for that length of time, but it requires patience, and lots of it, especially when said film contains one subject.

The acquisition of the Forty-fourth Street Theatre for pictures will mark the fourth big theatre on upper Broadway devoted to that style of entertainment.

The Vitagraph Company already has announced its intentions to convert the Fulton and Gaiety Theatres into motion picture houses and with the Strand, at Forty-seventh Street, and the New York, at Forty-fifth Street, catering to film devotees, the Forty-fourth Street will not want for company.

It is said that Anthony Lynch will be active in the management of "Ramona."

GEO. TERWILLIGER BUYS LEONARD STUDIO.

Geo. Terwilliger, for several years past with Lubin, first as scenario editor and later as a dramatic producer, has bought the Marion Leonard studio in Brooklyn. It is understood that Terwilliger is acting for a syndicate of monied men who will back him in the production of film comedies which will be released via one of the large programs.

MABEL NORMAND NOT DECIDED.

Mabel Normand's contract with Keystone expired last week, and at last reports had not been renewed. The little comedienne is taking things easy at present, and will announce her future plans in a few days.

TWO FEATURES AT BROADWAY.

"Ben Blair," a Pallas-Paramount picture starring Dustin Farnum, and "The Soul Market," a Rolfe-Metro, with Olga Petrova in the feature role, are both at the Broadway, New York, this week. Inquiry at the theatre elicited the fact that the Metro feature was a "request." The Broadway has Paramount service.

LOYALTY REWARDED.

Sam Spedon, for years publicity director of the Vitagraph Company, it is reported is no longer actively laboring for that organization.

Mr. Rock, they say, has made arrangements whereby the concern's former press agent will be the recipient of a yearly pension.

Harold Bolster, formerly assistant to John W. Grey, has succeeded to the position of manager of publicity.

ESSANAY TO SUE?

It is rumored that the Essanay Film Co. will institute suit against the Key-Bee Co. shortly, alleging that the latter concern has infringed on the film, "The Havoc," by H. S. Sheldon, in their production of "The Moral Fabric."

Both plots are constructed around the eternal triangle.

UNIVERSAL MAY REMOVE TO COAST.

The Universal Film Co., according to a story told on the Film Rialto in and around Broadway this week, will do all their picture producing on the Coast in future. The same source of information says that the Fort Lee studios will be rented to a large film organization closely related to the Universal.

INVESTIGATE MOVIE SCHOOL.

On complaint of Loretta Simmons, of Allentown, Pa., the post office inspectors at New York last week began an investigation of the affairs of the Movie Actors' Assn., which has offices in Chicago.

Miss Simmons, who is seventeen years and treasures ambitions to become a motion picture actress, alleges that she forwarded $25 to James Cruze, president of the movie school, and in return received five lessons in the art of screen acting by mail.

Finally, alleges Loretta, she was informed by letter that she, having answered satisfactorily all questions contained in the correspondence course, was competent to appar in the films.

Thereupon she set forth to the wicked city and applied to one of the motion picture companies for a position. They informed her that she had been deceived or otherwise bunked to the amount of twenty-five glittering kopecs.

The authorities have not yet questioned Cruze.

PATHE GETS GOLBERG.

R. L. (Rube) Goldberg, famous for his cartoons in *The N. Y. Evening Mail*, has signed a contract with the Pathe Film Co. which stipulates that the author of "Foolish Questions" and other series will devote some time to preparing his cartoon comedies for release by the Pathe Exchange, Inc.

MYSTERY SOLVED.

Recently, while Charlie Chaplin, the $670,000 comic, was dickering with John H. Freuler, of the Mutual Film Corporation, in New York, inquiries were made daily at all the Broadway hotels as to the comedian's whereabouts. Many individuals, including promoters, loan seekers, old maids, gushing maidens and cranks seemed anxious to locate the movie hero and interview him.

Anticipating the situation Chaplin registered at the Plaza Hotel under the name of Spencer, and was so lonesome that he kept phoning for ice water so that he would have some one to talk with.

REALISM IN PICTURES.

For scenes that will carry conviction in a forthcoming release, "The Saleslady," director Thompson, of the Famous Players Co., acquired the use of one of the big department stores and three hundred employees on two successive Sundays.

In addition, scenes were filmed in Rector's and Bustanoby's restaurants at night. Going still further in his quest for realism, he engaged the Ziegfeld chorus to appear at the studio and dance and sing before the camera.

When the "merry merry" was filmed everyone at the studio knocked off work and watched the "wrens" twinkle their toes.

PA. SCREEN CLUB TO AID.

A special performance will be given May 15 by the Pittsburgh Screen Club, at the Pitt Theatre, Pittsburgh, Pa.

The affair will be held in aid of the Motion Picture Campaign for the benefit of the Actors' Fund of America.

The theatre has been donated for the occasion, and it is expected that thousands of dollars will be realized.

EASTMAN SUIT SETTLED.

The suit recently instituted by the Celluloid Company, of New Jersey, against the Eastman Kodak Company, of Rochester, has been settled out of court.

The action was for damages to the amount of $15,000,000, the plaintiff alleging that the Rochester concern had infringed on patents on the manufacture of motion picture films.

CENSORSHIP DENOUNCED AT M. P. DINNER.

Sunday night, at the Hotel Astor, New York, the M. P. Board of Trade of America tendered a dinner to the newspaper cartoonists and writers of the metropolitan dailies. Many prominent personages in newspaper and motion picture circles were present, and the chief topic of interest was censorship.

Arthur Brisbane, who writes the editorials for te Hearst dailies, discussed at length, censorship, and concluded his remarks with a humorous suggestion that moving pictures be used in political campaigns. His reference to a "close-up" of Chas. F. Murphy's fork with peas on the end of it on a picture of the city's deposits being given to Interborough lawyers and directors elicited loud guffaws from the assemblage.

Arthur James, the toastmaster, denounced the censors as the destroyers of art, the foe of advancement and the common enemy of all. In addition he said that a censorship of motion pictures would be the forerunner to a strict censorship of the spoken drama, the press and the pulpit.

Among those present were: Charles Dana Gibson, Franklin P. Adams, "Tad" Dorgan, Burns Mantle, Windsor McCay, Hal Coffman, "Rube" Goldberg, Tom McNamara, J. Stuart Blackton, J. W. Binder, Cliff Sterrett and others.

David Horsley is in town. It would not be surprising to see several changes made in his staff.

Edgar Lewis and Robert McKim are the only directors left at Lubin's.

PICTURE PLAY REPORTS.

"THE HERO OF SUBMARINE D-2."

PRODUCED BY VITAGRAPH FILM CO. FIVE REELS.

Released by V. S. L. E.

STORY—Patriotic melodrama. Adaptation of C. L. Brady's novel.
SCENARIO—Fairly good.
DIRECTION—Average.
ACTION—Interesting.
SITUATIONS—Appealing.
ATMOSPHERE—Fine.
CONTINUITY—Average.
SUSPENSE—Fairly well maintained.
DETAIL—Average.
COSTUMES—Correct.
ACTING—O. K.
PHOTOGRAPHY—Average.
CAMERA WORK—Average.
LIGHTING—Fair.
EXTERIORS—Well chosen.
INTERIORS—Well staged.
BOX OFFICE VALUE—Big draw.

REMARKS.

Owing to the heroic thrills injected and the theme this feature will no doubt prove a good drawing card.

It is ordinary screen entertainment. The acting of Chas. Reichman was acceptable, also that of Eleanor Woodruff. In fact the cast was better than the picture. *Rik.*

"THE HEART OF TARA."

PRODUCED BY CENTAUR. FIVE REELS.

Released March 4, by Mutual Film Corp.

STORY—Meuodramatic, locale in India.
SCENARIO—Good.
DIRECTION—O. K.
ACTION—Interesting.
SITUATIONS—For the most part good.
ATMOSPHERE—Could have been better.
CONTINUITY—Even.
SUSPENSE—See remarks.
DETAIL—Fairly good.
COSTUMES—In keeping.
ACTING—Convincing.
PHOTOGRAPHY—Clear.
CAMERA WORK—Good.
LIGHTING—All right.
EXTERIORS—Natural.
INTERIORS—Splendid.
BOX OFFICE VALUE—Should draw.

REMARKS.

The story is strongly melodramatic and interesting, and this picture play should find favor in the houses playing medium grade features.

Sherman Bainbridge, in the role of Rajah Selim, portrayed a difficult role in a convincing manner, and should be commended for his skill in make-up. The acting of Marvel Spencer, while good, seems more adaptable to light comedy, in which department she displays real ability.

Margaret Gibson was seen to advantage in a role that is more suitable to her talents than many in which she has appeared in heretofore.

Walter Spencer, as Lieut. Gray did not have much opportunity, and the same applies to Wm. Clifford, in the role of Capt. Delmar. All in all a pleasing feature. *Frel.*

"THE FLIGHT OF THE DUCHESS."

PRODUCED BY THANHOUSER. FIVE REELS.

Released March 11. Mutual Film Corp.

STORY—Adaptation of Browning's poem.
SCENARIO—Follows too closely the poem.
DIRECTION—Bad.
ACTION—Uninteresting.
SITUATIONS—Lack conviction.
ATMOSPHERE—Fair.
CONTINUITY—Jerky.
SUSPENSE—There is none.
DETAIL—Poor.
COSTUME—In keeping.
ACTING—Below standard.
PHOTOGRAPHY—Lacking in definition.
CAMERA WORK—Poor.
LIGHTING—Average.
EXTERIORS—Correct, but not well chosen.
INTERIORS—O. K.
BOX OFFICE VALUE—The title may draw.

REMARKS.

In the first place the selection of the scenario was all wrong; in the second place it was poorly directed; in the third place the acting was amateurish, and in the fouth place it is very unfunny. The sort of production that hurts the film business. *Jem.*

"THE VILLAGE BLACKSMITH."

PRODUCED BY KEYSTONE. TWO REELS.

Released March 12. Triangle Film Corp.

STORY—Farce comedy.
SCENARIO—Good.
DIRECTION—Good.
ACTION—On the whole, good.
SITUATIONS—Funny.
ATMOSPHERE—O. K.
CONTINUITY—Even.
SUSPENSE—Holding.
DETAIL—Fine.
COSTUMES—Correct.
ACTING—Average.
PHOTOGRAPHY—Clear.
CAMERA WORK—Fine.
LIGHTING—Average.
EVTERIORS—Natural.
INTERIORS—Well staged.
BOX OFFICE VALUE—Big

REMARKS.

While it is far from being the best brand Keystone it nevertheless provides good entertainment. The table "bit" is exceedingly funny. The action at first is slow, but gradually picks up speed. Good bill strengthener. *Frel.*

Richard Garrick, who is directing the co-stars, Alexander Gaden and Gertrude Robinson, in Gaumont's "The Quality of Faith," cast himself for the role of Baker, the strike leader, in the factory strike scene. However, the mob scenes assumed such vast proportions that Mr. Garrick found all his attention would be required for the task of directing. Accordingly he surrendered the role to John Mackin. These factory scenes are being taken in Atlanta, Ga., whither a score of Gaumont players were taken from Gaumont's Winter studios at Jacksonville, Fla.

William H. Clifford was greatly perturbed by the strange action of one of the scene painters at the Famous Players studio the other day when he found the man crawling among some miniature trees which surrounded a model house. In his hand the painter carried a force pump with which he industriously sprayed the trees. "The man's crazy," declared Silifford. "There are no bugs in those trees." Just then the head scenic artist appeared and demanded whether or not his assistant had sprayed the "rain" on the strees! Exit Clifford with confidence in the painter's sanity renewed.

THE largest theatre in Brooklyn devoted exclusively to motion pictures, "The Rialto," will open Sunday, March 19, with "The Ne'er Do Well."

(*In answering ads. please mention* CLIPPER.)

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DAVID HORSLEY, CONGRESSIONAL CANDIDATE, OUTLINES HIS PLATFORM.

CALIFORNIA PICTURE MAGNATE TELLS OF VARIOUS REFORMS HE WILL TRY TO ACCOMPLISH.

WILL FIGHT CENSORSHIP MEASURES AND ENDEAVOR TO SECURE FAIR TREATMENT AT WASHINGTON FOR MOVIE FOLK.

David Horsley, the well known film producer of Los Angeles, Cal., who has been busily engaged in directing a campaign by which he hopes to become elected a member of the Congressional body, is of the opinion that the motion picture interests should support him.

In a recent interview he gave voice to the following:

"In announcing myself as a candidate for Congress, of the Tenth Congressional District of California, I wish to state that I have considered the matter from many angles before making the decision to run. I believe that the importance of the motion picture industry, not only throughout the country, but particularly in Los Angeles, justifies the putting forth of a candidate identified wth the motion picture industry in California, and as one who has been identified with the wonderful growth of the business in South California that I am fitted to properly represent the industry and the city at Washington.

"The motion picture industry has grown since 1909 from the spending of a few hundred dollars per week to over half a million dollars per week in the City of Los Angeles alone, and hostile legislation, which was proposed at Washington during the past two months has seriously threatened the permanence of the picture business, and the manufacturers of the country were put to enormous expense and inconvenience to fight this proposed legislation. And while the motion picture industry is the fifth in importance and investment in the country, there was not a single representative or senator at Washington who knew anything about the picture business at first hand, and they were very nearly led to the passage of the Hughes bill, which would have seriously jeopardized the investment of every manufacturer, exchange and theatre in the United States. It would have made impossible the obtaining of any new capital for this fast growing industry, and would have compelled those who were able to have withdrawn their investments on account of the chaotic conditions that would have been created by the passage of this bill.

"The making of pictures would have been reduced to a mere gamble, and the business would have shrunk over night at least fifty per cent., and Los Angeles would have felt this shrinkage more than any other community in the United States, and had the fanatics, who were urging the pasage of the Hughes bill, succeeded in their designs, they would have obtained political positions for themselves and ruined the industry, and Los Angeles would have soon been back in the condition that it was in 1909, so far as making pictures was concerned.

"In order to safeguard Los Angeles in this respect, and particularly the film industry, the idea of electing a Congressman was broached, and the logical place to elect him from seemed to be this city, as more than eighty per cent. of the world's pictures are made here. Over thirty million dollars were spent in Los Angeles in 1915 in the making of motion pictures, and at the present rate of expenditure and growth over forty million dollars will be spent during this year.

"This is a matter which involves the interests, not only of those employed in actually making the pictures, but it effects owners of real estate and business houses who supply the wants not only of the companies but of their employees.

"If I am elected, I will be a real representative of Southern California and her business interests, and I think I will be able to accomplish a great deal for the advancement of Southern California."

The outcome of the censorship question vitally concerns Los Angeles, where most films are made, and Mr. Horsley's graphic sketch of how the people there and in the Tenth Congressional District are to be effected if censorship becomes a fact will doubtless throw much support his way from those who wish for their district's advancement.

NEW M. P. THEATRE IN NEW YORK.

The plot on the corner of Forty-second Street and Eighth Avenue, New York, has been leased for a term of fifteen years, at an aggregate rental of $200,000.

The present building, which includes the Vogel Clothing Company, will be torn down, and a modern motion picture theatre will be erected.

Maurice S. Amado, who controls several other houses in Manhattan and the Bronx, is behind the new venture.

WASHINGTON HOUSE, $100,000.

Plans have been submitted for the building of a new fireproof theatre to be located at Fourteenth and Irving Streets, Washington.

The house will cost in the neighborhood of $100,000, and will have a seating capacity of 4,500. The main auditorium, including balcony, will accommodate 2,500 persons, and an open air roof garden, for use during the Summer, will seat 2,000.

The policy of the house will be high class motion pictures. The owners are G. L. Stablen and R. W. Powers.

TRIANGLE'S BIG SET.

A number of workingmen have been engaged at Inceville during the past week in putting the finishing touches to a massive set depicting the palace and walls of an Aztic City.

The setting is to be used for the big spectacular scenes of a Triangle photoplay in which Wm. S. Hart is starring.

FILMS FOR CHILDREN.

The Juvenile Film Corporation, which is engaged in the exclusive production of children's films for children, has just completed its fourth feature, entitled "Chip's Rivals."

These pictures were directed by James A. Fitzpatrick, who is well known for his ability to stage juvenile plays.

Joseph and Janethal Monahan are the stars for the company, and are prime favorites.

Various mothers' clubs, schools and churches are interested in the product of the "Kiddies" Film Company.

BEBAN IN "PASQUALE."

The new Morosco photoplay in which Geo. Beban will appear is "Pasquale." The subject is based upon life in the Italian Army.

The star is co-author of the scenario with Lawrence McCloskey. The cast will include: Myrtle Stedman, Helen Eddy, Page Peters, Jack Nelson and Nigel de Brullier.

PARAMOUNT'S NEW MANAGER.

Tarleton Winchester, formerly press representative and manager of the press department of the Paramount Company, has resigned.

Charles E. Moyer has been appointed to fill the vacancy.

The latter has been connected with various newspapers throughout the country, and for the past six months has been on the Paramount staff.

CORBETT FILM PASSES.

The Chicago Board of Censorship passed the Raver Film Co.'s production of "The Other Girl" without any elimination. Those who had viewed the film previously were of the opinion that the prize fight scene would offend the dignified censors, but seemingly they enjoyed it as well as any fight fan. Jim Corbett is the star of the picture.

In Atlanta, Ga., picture circles there is some agitation due to criminal prosecutions of managers who kept their houses open on Sundays.

TIMELY PICTURE TOPICS.

At the New York Theatre and Annex, New York, Thursday evening, March 16, ten big stars of the World-Equitable forces will appear personally in conjunction with the showing of "Man and His Angel," a five reel picture.

Winifred Kingston, the Pallas star, gave a "chicken" party in Los Angeles recently. That is to say, "all female" guests were in attendance at the showing of "The Call of the Cumberlands," in which Winifred co-stars with William Farnum.

Wm. D. Taylor, director of the Pallas pictures, is carrying his left hand in a sling these days. In opening a tin he suffered a severe cut, which necessitated five stitches. He was able to return to his duties in connection with the production of "Davy Crockett."

Milton H. Fahrney, well known as a comedy director of wide experience, has completed a number of Cub comedies that will shortly be released.

Owing to her successful work in the "Love Liar" Mae Gaston has been signed by David Horsley as a permanent member of his Los Angeles Stock Co.

Harold Lockwood and May Allison, two of the most popular motion picture players at Santa Barbara, who were reported to have eloped, indignantly deny the fact.

S. L. Rothapfel, director of the Knickerbocker Theatre, New York, has returned from Chicago, where he successfully opened the Colonial Theatre there for the Triangle Film Corp.

Ewan Justice, formerly connected with *The N. Y. World*, has been engaged by the Fox Film Corporation as publicity director, succeeding John W. Rankin, whose retirement was made necessary by illness.

Wm. H. Thompson, the veteran actor, claims that in the "art of make-up" the motion picture studio of to-day is a greater school than the speaking stage can ever be.

An obvious attempt to preach through film is, in the opinion of Alex. E. Beyfuss, general manager of the California M. P. Co., a mistake, not only through running a production as an entertainment feature, but also by destroying its effectiveness as a moral medium.

Carl M. Le Viness, who has had a number of years of directing experience with producing companies on the Pacific Coast, has been placed in the directorship of one of the Flying "A" companies at the American studio in Santa Barbara.

A prize of one hundred and fifty dollars has been offered by Director Garrick, of the Gaumont Company, for the best scenario submitted by any member of the Jacksonville stock company.

The Pathe Co. has been filming Frank Moran, the boxer, during his training stunts.

"Romona" is still running and filling the house at Clune's Auditorium. This photoplay is appealing to every class and is attracting unusual audiences. The schools and colleges are strong in their support, all of which speaks well for both the picture and the future of the photoplay. Donald Crisp has made a big name for himself by his direction of this appealing picture.

William D. Taylor has George Beban under his direction at the Pallas studios, and Myrtle Stedman is in the supporting cast. The story is called "Pasquale," and provides the moments of pathos which go so far to make up a picture in which Beban appears.

"MOTION PICTURE ACTING"—Complete Instruction and real facts for ambitious amateurs. Approved by libraries and directors. Tells How to Prepare for Photoplaying, How Engagements are Secured, How Photo plays are Produced. Invaluable for Scenario Writers. 101 pages, cloth bound, illustrated. Only 50c., postpaid. Order today. Your opportunity. PRACTICAL PUBLISHING CO., 76 Manhattan Avenue, New York.

ALL ABOUT PACIFIC COAST PLAYERS.

BY RICHARD WILLIS.

HUGH HOFFMAN,
King Baggott's personal representative, who has just succeeded in placing the King Baggott cigar on the market. It's a one reeler, and said to be good. The fire scenes, they say, are very realistic. We'll hear more of Hughie's achievements shortly.

The writer has returned from a visit to the American studios at Santa Barbara for the first time in six months. The changes made are big in every way, both in the way of buildings and artists. There are thirteen companies working there now, and S. S. Hutchinson and his manager, P. G. Lynch, have re-arranged the personnel of several of the companies. Franklin Ritchie and Winnifred Greenwood are under the direction of Ed. Sloman; Frank Borzage is Anna Little's new partner, with Jack Richardson as heavy; Arthur Maude and Constance Crawley make one combination, and Bill Russell and Charlotte Burton, another. Vivian Rich and Alfred Vosburgh are still together, and George Sargent is the director slated for the new serial story with Tom Chatterton, with Juanita Hanson, Lamar Johnston and Hilda Hollis in the principal parts. Helene Rosson heads another company, and the Beauty companies are about the same as hitherto. The thing which strikes the visitor forcibly is the happiness existing throughout the studio; it is quite refreshing to find everyone satisfied, and also very unusual!

THE CLIPPER correspondent was present at the private running of the Rollin S. Sturgeon feature, "God's Country and the Woman," which is in eight reels. This feature will surely be one of the picture events of the year, as it holds the interest almost every foot of the way. With perfect direction and some virile acting, wonderful scenery and many novel effects with dog teams and other evidences of life in the Northwest, plus a splendidly arranged scenario, this picture provides a real treat.

George Melford, the Lasky producer, was chairman of a committee which put on a show for the Glendale Elks, which would crowd houses on the Orpheum Circuit. It was a hummer. George gave a sketch which recalled his old speaking stage triumphs, and Frances Ring, Thomas Meigham, James and Mrs. Neill, Ruth Roland, Harry McCoy, Harry Williamson, Lawrence Wheat, Mae Murray, with Stafford Pemberton, Victor Moore, Theodore Roberts and other top notchers, helped with a notable performance.

Jackie Saunders is back at the Balboa studios, and has brought a huge trunk full of new clothes which she will wear in the serial in which she is to be starred. This serial will be released by Pathe. Each installment will be a story in itself, but the several installments will likewise be closely related.

Little Helen Marie Osborn, the three and a half year old actress with the Balboa Company, is an unusually gifted little child. She will be seen in an early Pathe release in a play by D. F. Whitcomb, directed by Henry King, who also took the lead in the photoplay. It is a fascinating story, excellently acted.

Helen Holmes and J. P. McGowan, with their "Girl and the Game" serial company, are back from Las Vegas, Nev., and all seem glad to be in Los Angeles again. McGowan is now hard at work on the thirteenth story, and it will not be so long before the serial is completed. Director McGowan has presented leading lady Holmes with a wonderful single stone diamond ring and an eight cylinder Cadillac car, the reward of good work done.

Murdock MacQuarrie has finished his second five reeler for the Signal Company, and has started on another one from the pen of Clarice MacQuarrie. He retains the old members of his company, and will take a prominent part himself, which is good news, for Mac is one of the most finished actors we have.

Fred Palmer, the Keystone publicity dispenser, is keeping us busy with his daily service. H. E. Aitken and Adam Kessel Jr. are in the West looking over their interests. In addition to the new electric studio which is now in full blast, Sennett and Kessel have decided to go ahead with the administration building, at the expenditure of a large sum.

Fred Mace has recovered from the bad burns he received while acting in some fire scenes recently. In a robbery scene the company used real money instead of fake coin, said money being the weekly pay role. Mace spoke but one impressive sentence throughout the scene, and it was "Gosh—is it possible there is so much money in this world."

A picture in which Ford Sterling and a bear are most prominent should prove a scream, from all the tales told. Ford and the bear spent most of their time meeting and dodging each other, it seems, and it is hard to say which was the most scared, Ford at the bear, or the bear at Ford's make-up.

L. C. Shumway, who was with the Lubin Company for a long time, has joined the forces of the big U, and is appearing under the direction of Henry McRae in the railroad story, "The Rival Engineers."

The combination of the Smalleys and Tyrone Powers seems to be a good one, judging from studio reports. They are making some out-of-the-way and some artistic pictures, and all seem to be in love with what they are doing, which counts for much.

Ed. J. Le Saint is well into the Peter B. Kyne story, "The Three Godfathers," with Harry Carey and Stella Razeto in the principal characters. Dick Stanton will soon be through with the "Graft" serial, and although he is very tired, he is vastly pleased with the way his picture has caught on.

Otis Turner is producing the film version of Louis Tracy's novel, "Son of the Immortals," with Jack Warren Kerrigan starred. Lois Wilson, Bertram Grassby, Howard Holland and Maude George are in the supporting cast.

The longest feature Ince has ever made is to have the title given it by C. Gardner Sullivan in the first instance, "He Who Returned," and it is an excellent one for the story, too. The cutting and assembling is completed, and the film ready for its release date. In it will be seen some remarkable acting by Hershall Mayall and Howard Hickman.

Bessie Barriscale with William Desmond and a big surrounding cast are appearing in the current feature starring the lady at the Culver City studios. In this Miss Barriscale is an Italian girl who is later a nun. This is the second time she has had the role of a nun. It is a charming story.

WAR PICTURES BREAK RECORDS.

Of all the war pictures that have lately been exploited the five reel feature, "Fighting the Allies," seems to have arrived quickest at the top-notch of popularity.

It is an unusual occurence for a motion picture to head the bill on a big time vaudeville circuit, but it happened quite recently in New York City, when Messrs. Albee and Murdock, of the United Booking Offices, selected the film as the main attraction in the local Keith houses.

Max Speigel, owner of the Tourists, a burlesque show, who realized the value of these pictures, showed them in conjunction with his troupe, at the Casino Theatre, in Brooklyn, and after the matinee immediately booked them for the Empire Theatre, Brooklyn, and Miner's Bronx Theatre, New York.

In addition, bookings were sought by managers in Philadelphia, Baltimore, Washington and Pittsburgh.

The Fatherland Magazine is sponsor for the film. Samuel Cummins, well known in newspaper circles, is directing the destinies of "Fighting the Allies."

The Shubert organization is contemplating routing this picture as a regular show in large houses in the big cities.

MORE BELASCO PLAYS.

Announcement has been made to the effect that the Jesse L. Lasky Feature Photoplay Company will shortly begin rehearsals for the production of many of Belasco's plays on the screen.

The first release, when completed, will be the film version of "Sweet Kitty Bellairs," to be followed by many others.

Mae Murray will be featured under the direction of James Young, who, by the way, will make his initial debut as a Lasky director shortly.

ROBERT GRAU'S NEW BOOK.

Robert Grau has finished the second volume of his notable effort on motion pictures.

The title of the volume is "The Lure of the Silent Drama."

The book deals with the theatrical evolution of picture plays, and will contain five hundred pages of text and over six hundred illustrations, and will be printed in several languages.

CHAPLIN'S NEW COMPANY.

The new film producing company launched to exploit Charlie Chaplin will be known as the Lone Star Film Corporation.

John W. Grey, advertising manager of the Mutual, spent last week in Boston arranging for the sale of stock in the new concern, through Nichols, Finn & Co. Grey wrote page spreads for several Boston dailies.

With the advent of better weather the conditions generally are much improved, and there are fewer artists out of work than there were a short time ago. Some studios are adding to their forces, but two or three are still retrenching.

T
SECOND TRIANGLE NIGHT
BETTER THAN FIRST
Reports are continually being received that the second night on which "Triangle" plays are shown are even better than those for the first. Probably it is because the first nighters are so impressed that enthusiastically they recommend TRIANGLE PLAYS to their friends.
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PICTURE PLAY REPORTS.

"TWO MEN OF SANDY BAR."

PRODUCED BY RED FEATHER. FIVE REELS.

Released. Universal Exchange.

STORY—Western melodrama, period of '49.
SCENARIO—Poorly constructed.
DIRECTION—Good.
ACTION—Brisk.
SITUATIONS—Splendidly staged.
ATMOSPHERE—Right.
CONTINUITY—Jerky.
SUSPENSE—Overdone.
DETAIL—Inaccurate.
COSTUMES—Right.
ACTING—Admirable.
PHOTOGRAPHY—On the whole good.
CAMERA WORK—Good.
LIGHTING—Average.
EXTERIORS—Corking.
INTERIORS—Good.
BOX OFFICE VALUE—Where Western melos are in demand it should draw.

REMARKS.

The possibilities of this story are wonderful, but owing to the interjection of too many tangles it becomes confusing at times. Some beautiful examples of good photography are shown.

Herbert Bosworth, in the role of Oaksworth, was commendable. He is one of the very few real good screen performers. The remainder of the cast was meritorious. Average screen entertainment. *Frel.*

"THE FLYING TORPEDO."

PRODUCED BY FINE ARTS. FIVE REELS.

Released March 12. Triangle Film Corp.

STORY—Detective drama containing war spectacles.
SCENARIO—Immense.
DIRECTION—Able.
ACTION—Rapid fire.
SITUATIONS—Strong and interesting.
ATMOSPHERE—Natural.
CONTINUITY—Nicely maintained.
SUSPENSE—Breathholding.
DETAIL—Almost perfect.
COSTUMES—Correct.
ACTING—Standard.
PHOTOGRAPHY—O. K.
CAMERA WORK—Fine.
LIGHTING—Good.
EXTERIORS—Corking.
INTERIORS—Natural.
BOX OFFICE VALUE—Big attraction.

REMARKS.

Some of the battle scenes depicted in this enteresting feature are more realistic than the majority of the so called "actual occurrences" that have been exploited hereabouts. The story is clearly told and carries some quaintly humorous situations.

It should thrill the breast of every patriotic citizen when he views the work of the wonderful flying torpedo.

The situations are all splendidly staged and the acting of each individual in the cast was praiseworthy. John Emerson, as the eccentric but lovable Clavering, played with a skill and touch that secures results. Bessie Love, as Hulda, the maid, made an agreeable picture, and stayed within the bounds of naturalness throughout. Viola Barry, as Adelaide Thompson, seemed out of her element in the emotional scenes. The remainder of the cast was good.

All in all, a corking screen play. *Frel.*

"MARTHA'S VINDICATION."

PRODUCED BY FINE ARTS. FIVE REELS.

Released March. Triangle Film Corp.

STORY—Melodramatic satire.
SCENARIO—Good.
DIRECTION—Fine.
ACTION—Smooth.
SITUATIONS—Interesting.
ATMOSPHERE—Good.
CONTINUITY—Even.
SUSPENSE—Holding.
DETAIL—Accurate.
COSTUMES—In keeping.
PHOTOGRAPHY—Could be better.
CAMERA WORK—O. K.
LIGHTING—Average.
EXTERIORS—Convincing.
INTERIORS—Well chosen and natural.
BOX OFFICE VALUE—Should draw in the better houses.

REMARKS.

An interesting screen play that contains every element of human interest. To relieve the tension the necessary amount of humor is injected without marring the dramatic value of the story. The photography could be much improved. Norma Talmadge and Seena Owen handled their respective roles nicely. The characterization of Tully Marshall, as Sell Hawkins, and the portrayal of the hotel clerk, by Porter Strong, were admirable. Josephine Crowell also proved herself a screen artist of no mean ability. The remainder of the cast was good. *Frel.*

"FOR THE DEFENSE."

PRODUCED BY LASKY. FIVE REELS.

Released March 13. Paramount.

STORY—Detective drama.
SCENARIO—O. K.
DIRECTION—Fairly good.
ACTION—Draggy in spots.
SITUATIONS—Some very good.
ATMOSPHERE—Fine.
CONTINUITY—Right.
SUSPENSE—Not properly maintained
DETAIL—Much overlooked.
COSTUMES—Not consistent.
ACTING—Good.
PHOTOGRAPHY—O. K.
CAMERA WORK—Good.
LIGHTING—Average.
EXTERIORS—Beautiful.
INTERIORS—In keeping.
BOX OFFICE VALUE—Fair.

REMARKS.

The last two reels save this feature from being a tiresome affair. Scene after scene is allowed to drag, and many inserts are used, which are unnecessary. The work of Fannie Ward, as Fidele, while not startling, was acceptable. Horace B. Carpenter, as Henri, proved an interesting character, and played with an ease and polish that was admirable. The remainder of the cast was good. *Frel.*

"THE CODE OF MARCIA GRAY."

PRODUCED BY MOROSCO. FIVE REELS.

Released March 16, by Paramount.

STORY—Melodramatic.
SCENARIO—Average.
DIRECTION—Splendid.
ACTION—A trifle draggy.
SITUATIONS—Well staged.
ATMOSPHERE—Fine.
CONTINUITY—Even.
SUSPENSE—Overdone.
DETAIL—Correct.
COSTUMES—Right.
ACTING—Very good.
PHOTOGRAPHY—Clear.
CAMERA WORK—O. K.
LIGHTING—Average.
EXTERIORS—Well selected and natural.
INTERIORS—Some very good.
BOX OFFICE VALUE—Should drew well.

REMARKS.

The story while having a tendency to lag proves productive of interest.

The eternal triangle is in evidence, and we are prone to inquire what would happen were the eternal triangle to be eliminated from all films? There would, in all probability, be a discontinuance of many five reelers.

Constance Collier, as Marcia Gray, registered nicely, and the remainder of the cast, which included Forrest Stanley, Henry Devere and Herbert Standing and others, was meritorious.

Interesting entertainment. *Frel.*

"THE YAQUI."

PRODUCED BY BLUEBIRD. FIVE REELS.

Released March 19, by Universal Film Exchange.

STORY—Indian melodrama.
SCENARIO—Well constructed.
DIRECTION—Praiseworthy.
ACTION—Brisk.
SITUATIONS—Strong.
ATMOSPHERE—Fine.
CONTINUITY—Maintained throughout.
SUSPENSE—Holding.
DETAIL—Correct.
COSTUMES—Picturesque.
ACTING—Good.
PHOTOGRAPHY—O. K.
CAMERA WORK—Good.
LIGHTING—Right.
EXTERIORS—Beautiful.
INTERIORS—Right.
BOX OFFICE VALUE—Big.

REMARKS.

A good screen play, containing action and interest.

Nowadays it is a pleasure to view national scenery in a film after seeing numerous dinner clothes plays, in which ballroom and cabaret sets are featured.

Hobart Bosworth gave his usual splendid characterization in the role of Tambor. Each player contributed his or her share to this feature with good results.

An interesting and well played picture. *Frel.*

William S. Hart, one of the Triangle stars, is known for his fondness for animals. During the recent filming of a picture, in which Hart is seen reading a letter, a pet burro, which is the recipient of many a lump of sugar from him, trotted into the picture and calmly stuck its head over the star's shoulder, presumably to read the contents of the letter. Hart merely stroked the animal's nose, and the camera man kept turning and secured a scene not in the scenario.

Miss Reeves, of the Triangle ompany, is a lineal descendant of the great Wm. Penn, and a real daughter of the American revolution.

The Strand Theatre, New York, ushers' baseball team has received a challenge from the Sing-Sing team, requesting a game early in the season.

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Among the coming releases of David Horsley productions are: "On the Rampage," a one reel Cub Comedy, featuring George Ovey, released March 24. "The Hidden Law," a five part subject with Margaret Gibson and William Clifford, released March 25. And "The Love Liar," also a five reel production, featuring Crane Wilbur, released March 27.

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